THE BYSTANDER
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MARCH 19, 1930
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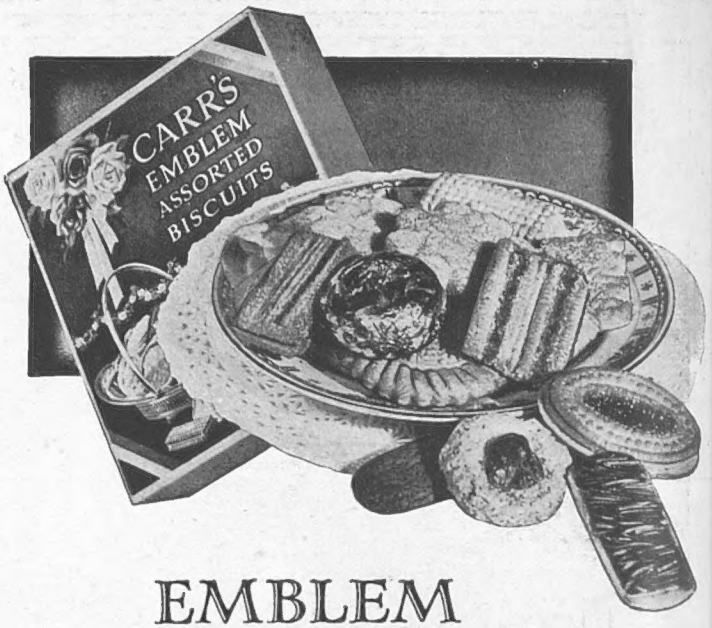

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THE BOULEVARDIER will keep you in touch with the lighter side of Parisian activities

the BYSTANDER

BY BARRIBAL

FANCY'S FASHION

Lenare

MISS BETTY KINDERSLEY

Youngest daughter of Sir Robert and Lady Kindersley, of Grosvenor Square, whose engagement to Mr. J. P. Philipps, third son of Sir Laurence and Lady Philipps, of Hill Street, W.1, has recently been announced. Sir Robert Kindersley is a Director of the Bank of England, and Chairman of the Whitehall Trust, Limited

THESE YOUNG MEN

By Daphne du Maurier

PITY the young men of to-day. They were born ten years too late. When the Armistice was signed they were shiny-faced boys at preparatory schools, having lived through one of the most devastating eras in the whole of history without becoming part of it. An occasional air raid came their way, something to which they listened with chattering teeth from the box-room in the basement; columns of soldiers passed them in the street whilst they were peddling a tricycle or balancing on a scooter—but the meaning of it was beyond their understanding. Somewhere far away was a place called the Front. Their fathers were out there, and, perhaps, an elder brother; sometimes they did not come back. Then the little boys would gulp and sniff into their handkerchiefs, but after a month they were already beginning to forget. Their fathers and brothers were only photographs now on the drawing-room piano.

* * *

THEY stood there as an uncomfortable reminder that something was lacking, that no more would they chase the little boys round the shrubbery, and tip them five bob before the start of term. But these photographs haunted less as the months passed—they became dusty, unreal.

Their mother was almost a stranger, too. In the holidays she had no time for theatres or the Zoo, picnics and Madame Tussauds; the boys were left to amuse themselves. She was always at canteens, committee meetings, or the hospital; she never seemed to rest for one minute. Even when she did come home for an occasional meal she arrived with a crowd of other women who slapped each other on the back and talked about their "work." Mother never asked after the school eleven or whether you had got your remove; she only nodded vaguely when you told her, bursting with pride, that Smithers had said you had done pretty well at football.

* * *

NO, she went away, for they were short-handed at the hospital and a new batch of wounded had arrived. Father killed, Mother busy, what was the point of anything if nobody took any interest in you?

Always this beastly old War. What was all the fighting about, anyway?

The boys mooned around the house, kicking the furniture and yawning. They pawed at the books on the shelves, and found one or two with odd titles. Something to do. They flung themselves down on the sofa, and read and read.

Then the War ended, and they were still at school. They had three, per-

Illustrated by De Brune

She leans across the supper-table . . . and says openly, brazenly, "What are you doing to-morrow between five and seven?"

haps four, more years of it. They were sixteen now, seventeen.

What were they going to do when they left school? Everything seemed so feeble. Other fellows who had been fighting at the Front came back. They were only a few years older, but it seemed as if they knew so much. Some were bitter, some were enthusiastic, but they always ended with the same words, "You're only a kid, you wouldn't understand."

The boys flushed, awkward and resentful; nobody of seventeen has ever detested his age as they did. Why did that footling War have to end when it did? It had messed up everything, but they had not been old enough to share its horror and its glamour. "You chaps ought to consider yourselves lucky," said the older men. "You missed it all."

Oh, hell! What was the use of bothering? It was all over. Nothing remained but to have a good time and enjoy yourself while you were young. No worries, no responsibilities, no thinking about anyone but yourself.

* * *

ENTER the post-War generation, enter the young men of to-day! To them being young means a little period of time, a few years strung together. They were left to bring up themselves during a period of chaos, left to solve their own problems and sort their own values. They want to live supremely but unwisely, love often but never deeply, know much and forget quickly. Their interests are narrow and introspective. There are no battles left for them to fight, no great causes to uphold. There are no crusades to-day, no further conquests. The world has been explored, the highest mountain climbed. Their enemy is not war, poverty or disease—but boredom.

There are no stupendous beliefs, no great ideals to fire them. These things were smashed when they were boys at school.

So life is not a terrific adventure after all. but only a dull, prosaic affair made up of little worries and little interests.

The young men yawn, and turn on the nearest gramophone.

Ten years too late. . . .

* * *

IN the heart of every young man there exists a certain amount of romanticism. Somewhere, skilfully concealed, crouches the shadow of Romeo beneath his Juliet's window; humble and distraught, he gazes upon her pale, proud beauty, which should be the symbol of unattainable perfection.

Alas!—poor Romeo. Gone are the days when you climbed the ivy to your lady's side, and watched her shrink away from you, happy and distressed, in exquisite timidity. To-day there is a staircase and an ever-open door, it is Juliet herself who hands you the latch-key. No longer does she whisper to you from the heights of that mysterious balcony. She leans across the supper-table, cigarette in painted mouth, and says openly, brazenly, "What are you doing to-morrow between five and seven?" And at her words the young man nods imperceptibly and smiles his false, modern smile, but in a quiet corner of his heart the lost Romeo steals away in shame.

Farewell, Romance!

Equality in love is the order of the day. It is far less trouble to walk into a room than to climb a balcony, but—something is lacking, the something that was essential. The doubt, the uncertainty, the sweet and subtle torture of misunderstanding, the terror of escape, the thrill and glory of the chase. . . .

The hunting season is over, the prey no longer runs away.

Emotions are a thing of the past. The first meetings, the stammered conversations, the gift of flowers, the drawing-room tea, glances exchanged, the touch of a hand—that second of unutterable bliss in the conservatory before her mother appeared; that one never-to-be-forgotten moment in a hansom cab when you told the cabbie to drive once round the outer circle in Regent's Park.

* * *

TO-DAY young men and women know each other too well. They are dancing partners, used to each other's steps. They know too much and feel too little. From the balcony of a night club watch that young man, with a gardenia in his buttonhole, dancing with the girl in green. He is not thinking "Will she let me kiss her in the taxi going home?" because he has kissed her already. No, he is adding up the bill in his mind and wondering how much he need leave.

That dark-haired boy standing by the door comes here every night and waits until somebody asks him to join their table. He pretends he is waiting for someone, but he only wants to be seen by that rich middle-aged woman in the corner.

See that lad with the locks of fair hair? It isn't his fault that his father was killed in the War, and his mother taught him to embroider. Besides, when he was fifteen somebody at his Public School told him he was beautiful.

And that young man with the red carnation, who is talking so earnestly to the girl at the next table. Is he saying, "Do you think your people would mind terribly if we were five minutes late? It's so marvellous being with you"?

No, he shrugs his shoulders impatiently: "Listen here, you little gold-digger, you can come along to the flat, but I'm not going to take you to Paris."

This Freedom!

* * *

THERE goes our young man, his hands in his pockets, his hat on the back of his head. He is listening to gramophone records which he does not buy; he is having a cocktail at somebody else's expense; he is dancing with someone old enough to be his mother; he is taking a girl friend out to supper and telling her about other women. He buys a seven-hundred pound car, but he never pays his tailor's bill. And he is bored—so bored. . . .

Sometimes he is afraid of growing old. He does not know that being young is not a matter of years, but a question of temperament, a state of mind.

Listen, young man. Somewhere high in the sky there is an aeroplane circling beyond the clouds; somewhere there is a ship that leaves a harbour, outward bound; here beneath your rooms in Piccadilly pass a million people all seeking a way of escape. Go quickly, before they slip away from you—for ever.

D. DU M.

NEXT WEEK

A fine double-page in colour of the

GRAND NATIONAL

By GILBERT HOLIDAY

Also photographs and report of the Mixed Foursomes (Ladies and Professionals) for the

BYSTANDER TROPHY

(Value £500)

at Moor Park

SUNNY JIM and DOUBTING THOMAS

BY DAVID WILSON

"*My jokes once 'pat' now fall quite flat,*
My yarns the highbrows flout,
Since Privy Seal—chock full of zeal—
Will *follow me about*"

THE SEASON'S

THE curtains are ready to part once more upon the gay pageant of the London Season. The scenes are not yet set, but the scenery is ready, the stage-hands waiting, the actors eager for the play to begin. And none more eager than those to whom the Season in London is a new experience, an

Lenare

MISS GELDA McGREGOR

Who is among the young people who will come out this year. A dance is being given for her by her mother, Mrs. McGregor, of Cardney

Lenare

MISS HONOR LEATHAM

The debutante daughter of Capt. and Mrs. Cecil Leatham. Her home is at the Priory, Corsham, Wiltshire

Raphael

MISS MAY CLIVE

The daughter of Major-General G. S. Clive, C.B., C.M.G., D.S.O., and of Lady Clive. A dance was given for her at the Grafton Galleries at the end of February

Douglas

MISS ROSEMARY VILLIERS

The third daughter of Lieut.-Colonel Charles Hyde Villiers and Lady Victoria Villiers, and a niece of the Duke of Roxburghe. She will be presented by her mother at one of the Courts

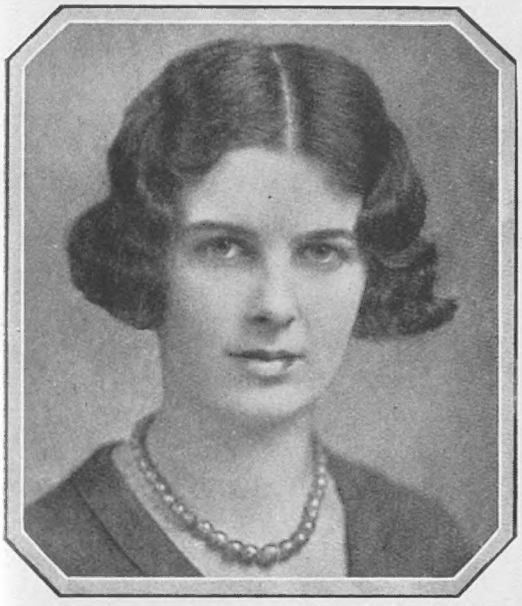
Raphael

MISS HELENA PERROTT

The younger daughter of the late Sir Herbert Perrott, C.H., C.B., and of Lady Perrott, R.R.C., and a great grandniece of the famous Edwardian hostess, Maria Marchioness of Ailesbury. She will be presented at one of this year's Courts by her mother

OPENING

adventure packed with the thrills of their first presentation at Court, their first Derby, the visits to the Opera at Covent Garden, Ascot, Wimbledon, Henley, Goodwood, Cowes . . . . Who are these lucky ones, so eagerly awaiting the Season's advent? The curtains part and reveal — the debutantes



Hay Wrightson

MISS ANGELA CULME-SEYMOUR

She will be presented this year; and Lady Napier is giving a dance for her in April. She is the daughter of the late Capt. G. Culme-Seymour, and of Mrs. Geoffery Woolley

Lenare

MISS MARY MERCER-NAIRNE

The only daughter of Lady Violet Astor. She was among last year's debutantes

Yevonde

MISS JEAN GORDON-DUNCAN

Who will be presented by her mother, Mrs. Gordon-Duncan, at one of this Season's Courts. She is the granddaughter of Mrs. Francis Gordon

Hay Wrightson

MISS ELIZABETH EGERTON-WARBURTON

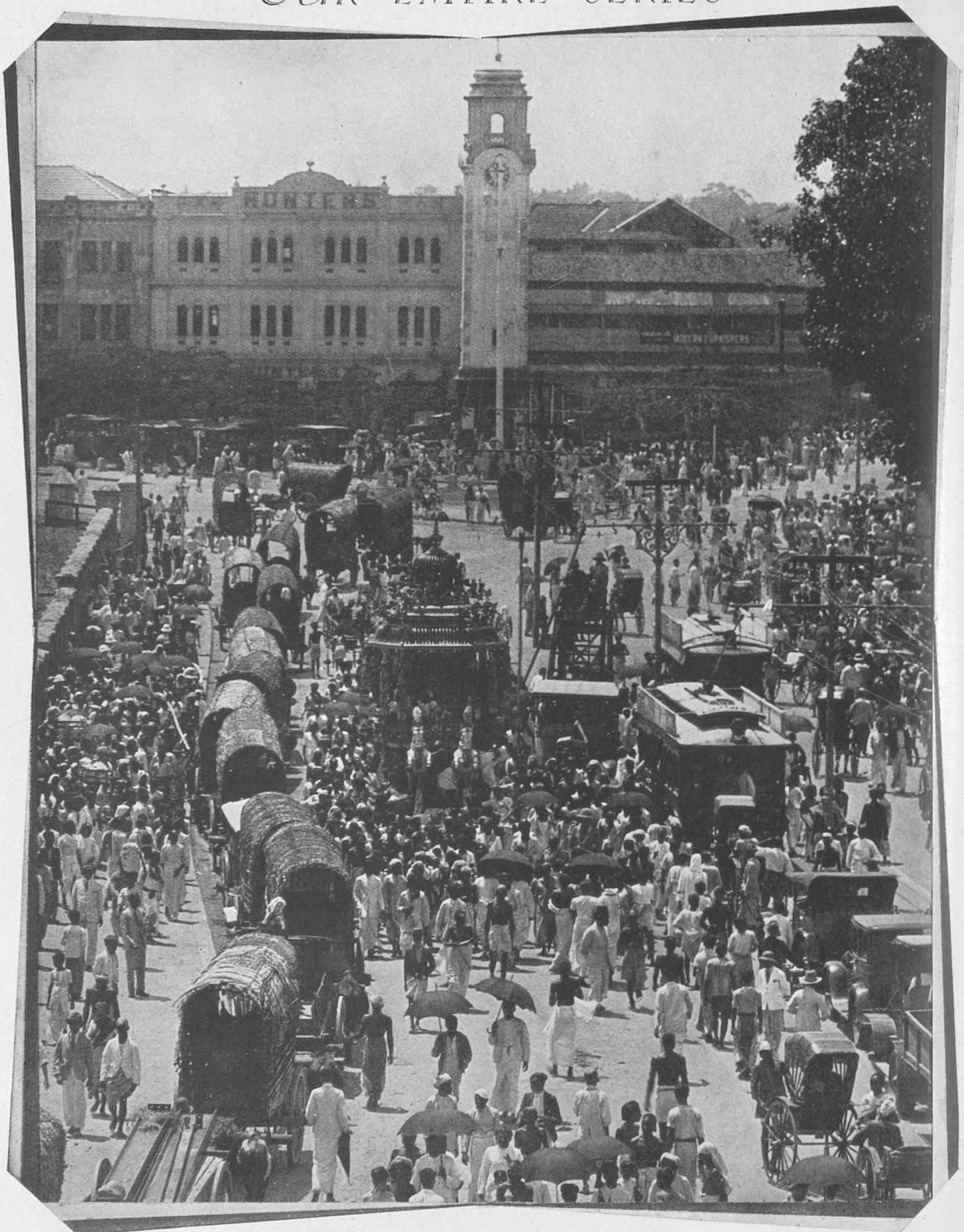
To be presented by her mother, the Hon. Mrs. Waters, at one of the Courts this year. She is the daughter of the late Capt. John Egerton-Waters and the co-heiress with her sister to the Arley Hall Estates

Hay Wrightson

MISS WILHELMINE HOPE

The only daughter of the late Capt. George Everard Hope, M.C., and the late Mrs. Hope, who is to be presented this year by Lady Leconfield. Her grandmother, Lady Mary Hope, gave a dance for her last Tuesday, March 18

OUR EMPIRE SERIES



Associated Newspapers of Ceylon, Ltd.

No. 7: SEABOUND COLOMBO

A scene in the Pettah at Colombo, showing a religious procession. This city, the capital of Ceylon, is situated on a peninsula surrounded by the sea on three sides, thus affording an excellent harbour. It is the residence of the local military authorities and the gateway to the great tea plantations up-country

The Passing Hour

THE immediate past rather than the immediate future holds attention for the moment. First of all, the visit of the King and Queen to the London Hospital last week was a happy reassurance of His Majesty's complete ability to resume his part in public life once again. Coinciding with this was the defeat of the Government and the hope that we shall not much longer have to suffer a legislation based on wild and lurid promises to electors that never had (and the Socialists always knew it) any possibility of fulfilment.

Then there was news of the Channel Tunnel, the Committee reporting in favour of it, so there is the likelihood that at least one of Mr. Thomas's hopes for the alleviation of unemployment, though it was due to Mr. Baldwin that the Committee was appointed a year ago, may come to fruition.

Finally, what may be the ultimate turning of American opinion against the efficacy of Prohibition was revealed by the National Republican Club of New York, a very influential body, that called "for the repeal of the Prohibition law." But with such a vast organised body as the bootleggers in favour of its maintenance I cannot see Prohibition and the Eighteenth Amendment being repealed for years. Prohibition has created too many vested interests to be easily abandoned.

News Illustrations

Lady Belper (Parliamentary Ladies' Golf Society) playing in the match at Addington against the Stage Ladies' Golf Society. She is seen playing from the rough to the 17th green

To Lent or Not to Lent

THE observance of Lent nowadays has little effect upon entertaining and the general round of pleasure. Somebody was arguing that twenty years ago you would not have found any important weddings taking place during the forty days of fast, and there was certainly a general slackening up of all social events. Now the rain of orange blossom is uninterrupted by considerations which delayed the deluge until Easter years ago.

However, the Edwardians have nothing on us there. Lent for them seemed hardly to exist, for, looking through a copy of THE BYSTANDER during the Lent of 1910, I read: "Whatever it has done or left undone politically, London has not done so badly socially during the last few weeks. Two Courts and a Lévee keep Mayfair alive, and for the many débutantes, as well as, incidentally, for their sisters, cousins, and aunts, entertainments large and small have progressed for some weeks past. . . ." So the next time Auntie taunts you with "the self-indulgence of the moderns," you can well quote the above.

Just as Catholics were excused rigorous fasting last year on the grounds that less food rendered them more liable to the epidemic of influenza, so, it might be argued, Lenten abstinence from all pleasure would have serious effect upon the employment of many thousands.

A Wedding Pageant

AMONG the Lenten weddings will be that of Lady Hermione Lytton to Mr. Cameron Cobbold, the culmination of a romantic engagement to which Lady Hermione secured her father's consent by dashing out to him in Switzerland. This will take place on April 3.

No fewer than sixteen boys and girls will follow the bride to the altar, Lady Hermione's sister completing this imposing retinue as a grown-up rearguard. Among these small people will be second cousins of the bride, Lady Ridley's son, Mathew Ridley, and Captain and Mrs. Euan Wallace's boy, and other mothers who are lending their children are the

Central Press

Mr. Aubrey Orlebar Simpson, R.A. (attached R.A.F.), and his bride, Miss V. Keith-Jones, after their wedding at All Souls, Langham Place. The group includes Capt. F. Keith-Jones (left), Miss A. Stewart, Mr. C. Keith-Jones, Mr. A. J. A. Miller, Mr. E. Wanless, R.A.F., the bridegroom, Miss Simpson, the bride, Miss M. Costobadie and Mr. D. Gordon Dickson

SOCIETY IN SEARCH OF SUNSHINE

Marchioness of Anglesey, Lady Joan Peake, Lady Violet Benson, and the Duchess of Rutland, whose youngest son, Lord Roger Manners, will have the excitement of wearing a herald's suit made of rich rose satin and gold brocade, almost as gorgeous as anything worn by his distinguished predecessors during the last four hundred years.

En Route for Sunshine

PEOPLE seem to be going abroad much later in the winter—if this March can still be regarded as winter—than formerly; indeed, they seem to wait until they can be assured of settled weather abroad before leaving our boisterous climate. Lord Chesham, who has just gone to Madeira, would never leave earlier, for it would involve the sacrifice of good hunting. By now, however, scent has grown sparse with the sunny weather, and the green blades of corn are as barbed green spikes holding up the way of the hunt.

Topical

Lady Glanusk (left) and Mrs. Dugdale at the National Hunt Meeting at Cheltenham. Lady Glanusk, who is a keen racegoer, is the wife of Lord Glanusk

Further members of the great clan Guinness are taking to the Mediterranean Sea, the Hon. Mr. and Mrs. Ernest Guinness having set forth in their yacht with a party of guests, including Lord and Lady Oranmore and Browne, for whom blue southern skies should be a welcome change from Irish horizons. Mr. Guinness is travelling in his sea yacht, and not on the flying yacht which he purchased recently. While on their trip he may encounter Mr. Kenelm Lee Guinness, who has been searching for treasure off the West Coast of Africa, but intended to return to the proximity of the illusive treasure of the Casinos before the

Central Press

MORE PERSONALITIES AT CHELTENHAM

Mrs. Brassey (left) with Mr. H. L. Cottrill, the well-known trainer, and Lady Warrender. Her husband, Sir Victor Warrender, who represents Grantham in the Conservative interest, is a very keen yachtsman, and a member of the Royal Yacht Squadron, Cowes

OVER THE STICKS AT TWO MEETINGS

Central Press

A view of the large crowd that was present at the opening of the National Hunt Meeting at Cheltenham. The picture shows the field taking a jump in the United Hunts Challenge Cup, won by Mr. Thackeray on Sir John Grey's Fear Nothing

Riviera Season was done. The Sutherlands are still away in India, where they have just concluded an extensive pursuit of elephants, tigers, and enjoyed other thrills.

Watching Jungle Life in Comfort

I HAPPENED to spend one evening last week in the jungle, or, rather, observing jungle life from the comfort of a theatre stall. The American Museum of Natural History, with commendable initiative, apparently conduct their expeditions with a combination of business and science which is very much to our benefit. They presumably pay for their researches by photographing them for public consumption. I think some of our museums might well do likewise, but they need to incorporate the assistance of a professional producer and photographer.

This American Museum film, "Hunting Tigers in India," suffered considerably from inexperienced filming, not to mention a descriptive narrative, delivered by one of the most raucous and uncouth of voices, and that, too, an English one. The picture did give, however, such illuminating sidelights into Indian village life that some of those Socialists, whose practical knowledge of India is confined to Manchester chutney, and who are so eager to hand India over to her own resources, should make a point of seeing it. I saw, among

Alfieri

Lady Mary Lygon and Miss Diana Coventry at the Cheltenham races. Lady Mary is the third daughter of the Earl of Beauchamp

Central Press

The field in the Park Handicap Steeplechase recently held at Lingfield. Among the entries were a number of candidates who will run in the Grand National. Above are seen Castle Town (No. 8), leading over the first fence, Great Span (No. 5), Ardeen (centre), Glangesia (J. Brown up, No. 20, the winner), and Tootenhill (No. 12)

others, Lord Leigh at the first night of this film. Once upon a time he was in the India Office as Assistant Secretary to the Secretary of State.

The Grand National Once Again

NEXT week will see two of the year's greatest races, the Lincoln on Wednesday and the Grand National on Friday. At the time of writing it seems very doubtful if Mr. "Jock" Whitney's fine horse, Easter Hero, will go to the post for the latter race, for he has badly bruised the sheath of the tendon of the left foreleg. Everyone will sympathise profoundly with his unlucky owner. For the first time since her marriage the Duchess of Westminster will be entertaining a large house-party at Eaton Hall, more than half a hundred guests having been invited to stay for the meeting. The Duchess has been spending the past few weeks at the Duke's place at Mimizan, named, with mild satire, Woolsack, in the Landes Forest, where she has been initiated into the thrills of speed-boating on the lake.

Topical Press

Lord Ossulston, one of the directors of the Chillingham Castle Estate, Northumberland, who is the manager of the cinema recently opened on the estate and which gives one performance weekly. He is seen with Jack Bates, the oldest inhabitant on the estate, who is in charge of the cinema's heating arrangements

INDIA'S "BEAUTY QUEEN" Planet News

Europe and America are not alone in possessing the "Beauty Queen" complex, for even Mother India has an eye for the physical charms of her daughters. Above is seen a native girl, who was elected India's "Beauty Queen," being decked in jewels before her triumphal parade through Bombay

Dancing on Glass

DANCING lights reflected in ecstatic colours on to dancing feet through a magnificent glass floor add to the already attractive surroundings at the Deauville Restaurant, in Regent Street, whilst Leon Abbey's Band contrives to out-syncopate syncopation. Barry Oliver dances—and how! I wonder if he has been filleted. Anyway he seems to be equipped with the extraordinary

Marcus Adams

A recent portrait of the Countess of Minto with her children, Lady Bridget and Lady Willa Elliot-Murray-Kynynmound and Viscount Melgund. Her husband, to whom she was married in 1921, has seats at Minto House, Hawick, and Lochgelly, in Fifeshire

ROUND THE TABLES AT MONTE CARLO

I.N.A.

The English Ice Hockey team who recently beat Germany by four goals to two in a match that took place at the new Golders Green Ice Rink. Their opponents were the champions of Europe

Sport and General

END OF THE HUNTING SEASON

Major John Courtauld (left), the Hon. Thomas Frankland, and Miss Jean Courtauld seen at a meet of Lord Leconfield's Hounds at Laker's Lodge, Loxwood, Sussex. Although the Hunting Season is rapidly drawing to a close, there was a large number of followers, including several well-known people

ability to dance on a space the size of a sixpenny-piece—and he has undoubtedly found some "slick" musical numbers. There is a lot to be said in favour of dancing on glass, and for those who have not experienced it—well, there is always the Deauville.

On the Links

THE wonderful spring-like weather has brought out a crowd of golfing enthusiasts, and as usual the Mougins Country Club at Cannes is the very centre of golfing activity, writes our Riviera Correspondent. Many people motor over for a day's play, even from Monte Carlo, and yesterday I noticed, amongst others, the Hon. Reggie Fellowes and Sir Cecil Tyrrell Beck (who has only been here a few days and has left for London). Sir Robert and Lady Kindersley were playing round, also that fine golfer, the Hon. Denys Scott.

Topical Press

Thomas Charlton, of Newbrough, Northumberland, who for seventy years has followed the Haydon Foxhounds on foot. Although eighty years old he still turns out, and is seen above at a meet held at Newbrough Lodge

At Monte

MONTE CARLO is very full indeed just now, and there has been plenty of high play at the Sporting Club, both in the afternoon and evening. M. Jean Patou is still winning, whilst another very fortunate gambler (who plays always at Cannes, though) is the ex-King of Portugal, who has been successful the whole of this season at the baccarat table, where he is to be found in his usual seat every afternoon between tea and dinner. To return to Monte Carlo, however, I saw Lord Mount Edgcumbe, Lord and Lady Hamilton, Mrs. McCorquodale (very pretty in green), Lady Duff Cooper, looking lovely, Sir Cecil Beck, in excellent spirits

CHARITY AND THE RIVIERA

Well-known visitors outside the Hôtel de Paris, at Monte Carlo. They are Mr. Howard (left), Sir Percy Thompson, Mr. M. Hartigan, Sir Walter de Frece, Mr. Solly Joel, Mrs. Hartigan, and Mr. Dudley Joel

Mr. and Mrs. Vanderbilt Burton, photographed on the steps of the Manager. Sambo, the famous

Keystone View

Mr. C. B. Cochran, whose "1930 Revue" has taken Manchester by storm, during a "try-out" before coming to the West End, with two of his young ladies. Their dresses are a startling reminder of what the Bright Young People of 1900 had to suffer in the cause of Fashion

and chatting to a group of friends, Lady Butler, who looked extremely pretty, and Lady Naylor Leyland, who is also very much admired.

In Aid of Charity

COLONEL AND MADAME BALSAN are back again at Eze after their trip up the Nile, while that good-looking person, Major Harry Stonor, has also arrived. There was great interest being taken in the big charity "tableaux vivantes" held recently at Monte Carlo, and a great many beautiful Society women took part. The Duke of Connaught, who goes out but rarely in the evenings now, brought a big party of friends, and of course the Prince of Monaco was in the Royal box. Miss Lettice Ward, the beautiful Marquise de Piro, and Countess Zichi were among others who participated in the proceedings, and there was such a rush for tickets that it was a case of "house full" long before the day itself arrived.

Carnival Time at Nice

AFTER a hectic ten days of carnival festivities Nice has more or less settled down to a normal state of affairs once more.

The Battles of Flowers were especially good this year, and some of the carriages were really most beautifully decorated with carnations and violets. There was a wonderful reception given

Wide World

A honeymoon photograph of the Duke of Westminster with his bride, who before her recent marriage was Miss Loelia Ponsonby. They are seen outside the Duke's villa at Biarritz

OUR SELECTIONS FOR THE LINCOLN AND THE NATIONAL

of the Hôtel de Paris, at Monte Carlo, with M. Revelli, hotel porter, is seen on the right

on board the French battleship Provence, in Villefranche harbour, and as the distinguished guests left the ship the whole squadron was lighted up, making the old harbour and the hills behind look wonderfully beautiful.

A great many people are playing golf at Caques just now, and I saw Mr. Phillips Oppenheim, Sir Cecil Tyrrell Clark, Sir Walter de Frece and Captain Houghton all going round.

On the Courts

THERE was a very strong entry for the tournament which opened at Nice last week, and many of the best players on the Côte d'Azur took part.

Hay Wrightson

MISS ISMAY CRICHTON-STUART

Elder daughter of the late Lord Ninian Crichton-Stuart and the Hon. Mrs. Archibald Maule Ramsay, whose engagement to Viscount Tiverton, only son of the Earl and Countess of Halsbury, has recently been announced

The Princesse de Monaco seen at a recent public function in Monte Carlo. She is standing with Prince Louis and Prince Griese

Apart from a strong American contingent, including Miss Helen Jacob, E. L. Rogers and C. M. Kingsley—who met in the singles—were among the competitors. Rogers, who is playing very well this season, beat Kingsley in two straight sets, 7—5, 6—2.

RACING HINTS

By "Old Orkney"

There are prospects of a boom in racing when operations under Jockey Club Rules commence at Lincoln on March 24.

Horses in training have not been held up by frost and snow, and we shall find more fit animals than usual contesting the opening races.

Bear in mind that early winners win again.

There have been some startling changes in the "Lincoln" and "National" markets, but I am in a position to know where the big money has been speculated, and, acting on this information, I shall select SLIPPER or GUARDS' PARADE for the Lincoln Handicap and GREGALACH for the Grand National.

At some of the jumping meetings which will be conducted concurrently with the flat racing fixtures, keep your eyes open for the four horses named below.

ON AVON started a hot favourite for the Novices' Hurdle Race (two miles), but he fell. Having run second to Golden Rain at Kempton, was confidently expected to win. Losses should be regained.

SOMEDAY should score in a minor steeplechase over two miles. After being quietly supported at 6 to 1, finished second in a field of ten at Shirley. Was third at Taunton last month.

AMPULLA put up a good performance at Leicester when finishing second to Flywheel. Carried good money at Cheltenham, but could not improve on fifth position in the Cheltenham Grand Annual Steeplechase over two miles.

CAPSICUM was backed down from 100 to 12 to 6 to 1 at Lingfield in a two miles Hurdle race, but his challenge was not strong enough to overcome Lemurian. Won smartly at Plumpton last month.

L.N.A.

Miss Molly Gourlay, the Lady Champion, driving off during the Women's London Foursome Golf Competition recently held at Beaconsfield. Miss Gourlay will be playing in "The Bystander" Golf Competition which takes place to-day (Wednesday)

AT THE PLAY

"LADY OF THE CAMELLIAS" AT THE GARRICK THEATRE

By Vernon Woodhouse

ALEXANDRE DUMAS'S *The Lady of the Camellias* was written nearly a hundred years ago, but though I cannot speak from personal experience I absolutely decline to believe that the distinguished dramatist in this play held the mirror up to Nature, and that people thought and acted in 1846 as shown by him. Still less do they thus think and behave in 1930.

FOR this life-story of a consumptive cocotte is covered with as much cloying sentiment as is a wedding cake with icing. French manners differ from ours, and therefore it is hardly to the point that some of the supposedly affecting scenes — notably where the son, having lost his mistress, falls into his father's arms and kisses him — strike English eyes as verging on the comic; but the French have always been realists where women are concerned, and it is outside the bounds of probability that even in 1846 Dumas's picture of a harlot's progress was as truthful as, say, that of Hogarth's English prototype of an earlier age.

TALLULAH THE UNDRESSED OVERDRESSED AT LAST

BUT although Dumas's famous play is as divorced from life as a dead donkey, it is first-rate theatre. Dumas was seldom dull, and in *The Lady of the Camellias* he sets a good pace from the beginning and employs every stage artifice to make his story theatrically effective from the start until the finish. Had the part of the heroine not been one which a leading lady "could dig her teeth into," it would hardly have attracted such famous actresses as Modjesta, Bernhardt and—wonder of wonders!—Eleonora Duse!

AND now at the Garrick Theatre a very modern leading lady who has, of late, had little luck in playing in undressed comedy, follows in the footsteps, but hardly fills the shoes, of these famous stars, and, judging by the enthusiasm shown by her hysterical first-night admirers, one would think it was a case of "Where's your Bernhardt now?"

PERSONALLY, I think it is a case of Where's your Tallulah now? for this actress, although evidently acting "all she knew," was a failure.

Sketches of "The Lady of the Camellias," at the Garrick Theatre, by H. H. HARRIS

And the reason was that she did not know enough! I have heard it said that Tallulah Bankhead is a natural actress. That may be so, but then Marguerite Gautier is not a natural part. It is of the stage stagey, and requires all the arts of acting—call them tricks if you like—acquired in a hard school to make the character live—and die in the last act.

MARGUERITE must be played in the grand manner, or she ceases to exist. She has many speeches to say which require more than conversational tones to make them carry conviction. They require "building up." Tallulah Bankhead's method was to strike a high note at the start, which is bad, and let her voice trail away at the end, which is worse. I am not enamoured of this actress's performances in "fluffy" plays, but I infinitely prefer her in those to seeing her wrestling ineffectually with parts made memorable by great actresses in the past.

BUT there was a young actor in the cast who showed conclusively how Dumas should be acted. He was Glen Byam Shaw, who played Marguerite's lover, Armand Duval. This character is a bit of a prig, but so cleverly did this young actor handle the part and keep attuned to the period that he triumphed over all difficulties, and even excited sympathy. In one of the big scenes of the play he not only threw the leading lady on to the stage, but acted her off it as well.

OTHERS who, with limited opportunities, came well out of a testing ordeal were D. H. Clarke-Smith as the wicked baron and C. V. France as Armand's father. The scenery and dresses designed by George Sheringham made charming stage pictures, and, despite a defect in casting, this sentimental melodrama is worth seeing as a curiosity.

"Odd Numbers" at the Comedy

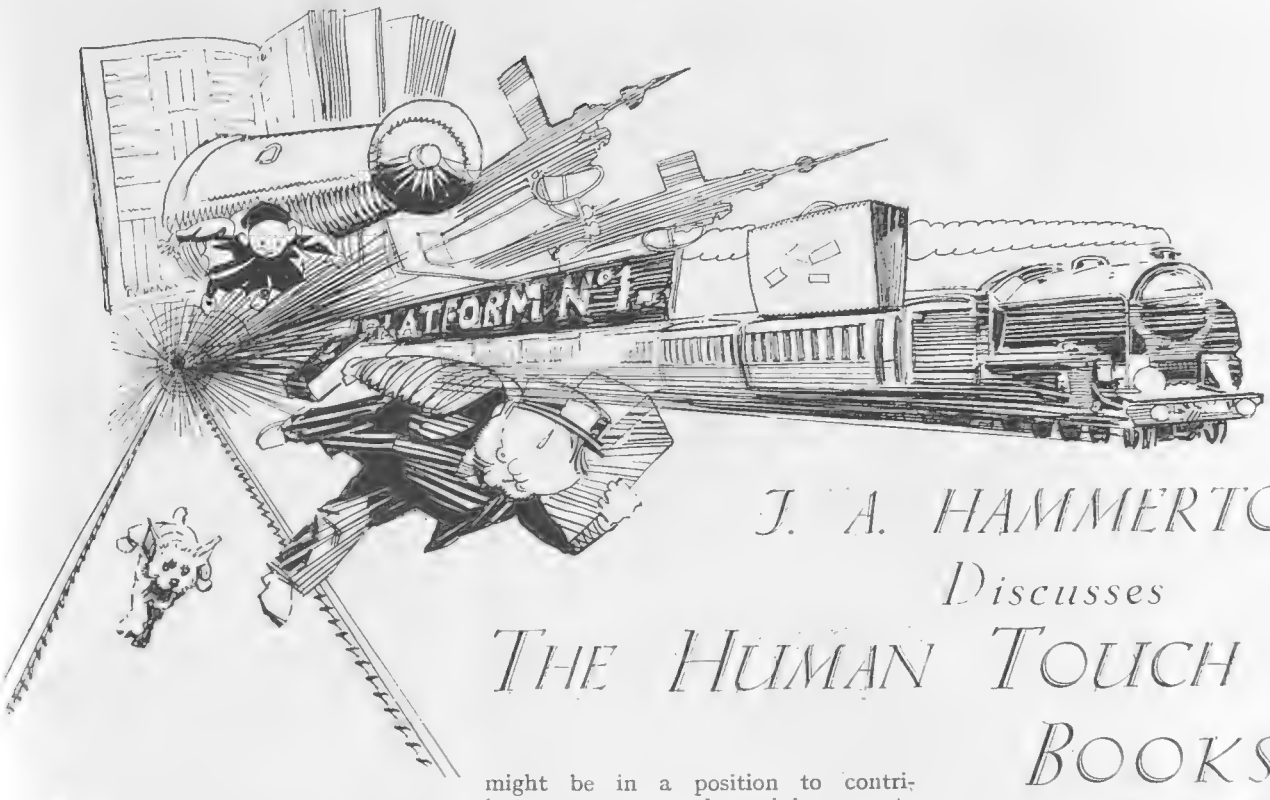
FARCE requires quick action—and plenty of it—if it is to succeed, but Messrs. George Arthurs and Arthur Miller, the authors of *Odd Numbers*, the new play at the Comedy, are too slow off the mark at the start, and the story of the young husband wrongly suspected of being the head of a gang of jewel thieves hangs fire more than a little at the start. However, the pace quickens as the story unfolds itself, and the play is remarkable for the enormous number of jokes, good, bad and indifferent, which are introduced at every possible opportunity, if for nothing else. The situations are funny, and even if *Odd Numbers* is uneven it has its moments.

HENRY KENDALL, Ambrose Manning, Huntley Wright and Margaret Baird, the last-named giving a remarkably clever study of a lassie fra' Aberdeen, carry off the chief acting honours and fool with unwavering determination throughout the three acts

DIANA WYNYARD

A portrait of the attractive young actress specially drawn by Mr. Webster Murray. At present Miss Wynyard is playing the part of Ursula Barton in "Honours Easy," the new Roland Pertwee play at the St. Martin's Theatre. She is hailed in many quarters as the new Gladys Cooper

THE LITERARY SHOW



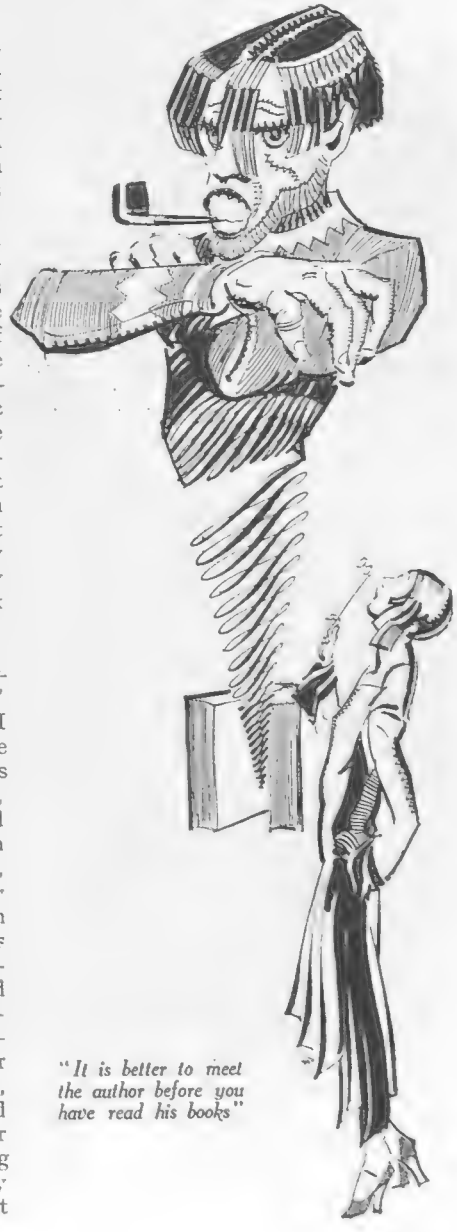
J. A. HAMMERTON Discusses THE HUMAN TOUCH IN BOOKS

ALL books, except perhaps the purely scientific and the technical, are either conscious or unconscious expressions of their authors' personalities. You would hardly expect to find any human personality disengaging itself from the pages of Mr. Barnshaw's "High Drafting in Cotton Spinning" (published by Benn at a guinea), and yet I feel that if I were ever in so dire a case as to have nothing else than that to read I should find myself speculating on what manner of man its author was. When I come to think about it, there is some vague sort of personality exhaled even from railway time-tables. I could never grow to like Bradshaw: he expects too much co-operation from me in tracing the comings and goings of his monstrous myriad of trains; but A B C does attract as a forthright fellow who offers a straight answer to a straight question.

WHATEVER thing a man has created or worked upon must take on something of the man. "Every book is, in an intimate sense, a circular letter to the friends of him who writes it," says R. L. S. And he adds: "The public is but a generous patron who defrays the postage." The patron, however, has his reward in the measure of entertainment or sympathy he discovers in the book. Hence the natural curiosity of readers to know about writers, to learn if they are in real life such as they seem to be in their writings. Hence also the present vogue for biographies of literary personages, both living and dead.

ONE of the latest evidences of this is the fact that an American biographer with a peculiarly foreign name (it slips me, and I have put his letter in the wastepaper basket) is preparing a biography of Mr. Frank Harris, and has conceived the happy idea of circularising most English writers who might be in a position to contribute some personal reminiscences to help him pad out his work. I am surprised to know that there is a sufficient number of readers in America interested in the life of Frank Harris to make it worth the writing. There are not many in England who will look forward to it with any eagerness. Harris, whose talent is of a very high order, at one time seemed cut out for great things, and none can deny his exceptional literary gifts displayed in such collections of stories as "Unpath'd Waters" and "Montes the Matador," or in his brilliant study of "The Man Shakespeare." But there are other qualities than the purely literary that endear a writer to the public or estrange him, and, while we are asked by some sentimentalists to expunge from our memories the hot words, the bad temper, exhibited in the War years, I find it hard to forget that Frank Harris was one of the few Britons who "comforted" the enemy by what he wrote and said in New York before America entered the War.

AS a journalist—he edited "The Saturday Review," "The Fortnightly," and also "Vanity Fair"—and I recall his bringing out "The Candid Friend" in 1901 — Harris was accustomed to give hard knocks, and I do not think that he would squeal if he received some in return, although he is now in the venerable seventies, and can, I observe, afford the luxury of a Riviera flat. I might call him Too Frank Harris, for four or five years ago he wrote his own life in such unsavoury detail that it was not allowed to be circulated in Britain, and is catalogued with what booksellers call "top-shelf books." Harris went even farther in this way than Mr. George Moore, whose "Memoirs of My Dead Life" had to suffer some expurgation in its later editions. Only lately, in looking through Clement Shorter's privately printed autobiography, I noticed that



"It is better to meet the author before you have read his books"

Raphael

MADELEINE CARROLL

The leading lady in the new comedy, "Enchantment," by J. Jefferson Farjeon, which was produced last week at the Vaudeville after the run of the revival of "French Leave," in which she starred. She is well known to film-goers, having played lead in several British pictures

he refers to Moore as "the most repellent of all modern authors."

SHORTER knew Moore personally. At least he mentions that the author of "Evelyn Innes" had dined at his table, brought there by W. B. Yeats. He may therefore have formed his unfavourable opinion from more than the writings of the novelist. For me these are not such as would make me say: "I shall desire you of more acquaintance, good Master Moore." The same with James Joyce, with James Branch Cabell, with Robert Graves, and a dozen oddly assorted writers I might mention, whose books I have been reading or dipping into lately. I am not sure even that I would have cared to know D. H. Lawrence personally, although from the first I have had the greatest admiration for his work and regard him as one of the most important English writers of the last fifteen years.

ONE may doubt whether an image of an author which we conceive from knowing him only in his written word can ever be a true image. Something of ourselves goes to the forming of it. I have personally known many scores of authors in the last thirty years, and I should be hard put to it to mention one whose individuality, as I have seen it in life, has entirely squared with my preconceived notions of him formed by the reading of his books. Something eludes the pen. As a rule, it is better to meet an author before you have read his books. The chance of disillusionment is less.

TAKE that superb old humbug, Walt Whitman, of whom two new biographies have recently appeared: "Alias Walt Whitman," by Harvey O'Higgins, and "Walt Whitman," by Harrison S. Morris, both of which add something to our knowledge of a very remarkable figure of American literature. Mr. O'Higgins fully documents what has long been known: that Whitman was himself the creator of his own legend. He spent as much of his life in writing puffs of his poetry, paragraphs and articles about himself, and publishing these anonymously or under assumed names, as he did in producing the main body of his work. He was the complete showman, his own "agent in advance." And he dressed the part of the rugged poet entirely as advertisement. Withal, he filled the bill! The good grey poet was in very truth a poet, with a philosophy of his own and a splendid power of rhythmic utterance. "Leaves of Grass" first appeared in 1855, so that seventy-five years later, and nearly forty years after his death, to find his work and personality still insisting upon our attention proclaims the vigour and vitality of both. "Who touches this book touches a man!" said he. He was right, but you see that the labour of the biographer was necessary to reveal the whole man and disclose that element of him which was either humbug or self-deception.

I REMEMBER many years ago another writer describing how Whitman wrote a temperance serial in a saloon fortified with copious draughts of beer. I do not think there need have been dishonesty in this. The author most likely was only fulfilling the rôle of temperance advocate as an emotional adventure. You remember that Sentimental Tommy borrowed a schoolmate's funeral "blacks" to experience the thrill of mourning. Barrie himself has admitted that when he wrote "My Lady Nicotine," so far was he from being a heavy smoker that he was only timorously making acquaintance with tobacco. He had afterwards to live up to his fictitious character, and seldom has he since been seen without a pipe or cigar.

J. A. Hammerton

"Tommy borrowed a school-mate's funeral 'blacks' to experience the thrill of mourning"

BY CHARLES ROBINSON

"Why do the people imagine a vain thing?"

MY IDEA OF THE LONG FROCKS

By Blanche B. Elliott

Miss Blanche B. Elliott dilates this week on some interesting aspects in the new Spring styles, describes the latest walk, and points out how deeply important it may be to your marital happiness to choose just the right kind of hat to please a husband's wandering eye.

THE difference in outline between the new models for Spring and Summer wear and those of late Autumn is subtle but distinct. The skirts flow fuller and wider round the feet, and, by starting higher towards the normal waistline, accentuate the desired effect of longer limbs. The slim, tailored hip line is still stressed, but there is also a feeling for smooth drapery, particularly when the material is taffeta, which ends in a flaring chou or frill. Points of skirt fullness are insinuated into the waistline in front and at the sides in chiffons or soft crêpes, aiming always at giving a greater movement. Patou sponsors both effects. He favours especially the use of two box pleats which appear at the back or front, often both; and continue downwards, loosening and widening as they go, until in extreme cases they form a train. These box pleats appear on skirts and coats, and are often replaced by plain flat loops, a characteristic of this house.

THE extra hem width has introduced a new walk, which is a long stride, the foot kicking out the skirt into animated ripples and folds. Thjs gait was noticeable at several houses, notably Lanvin's, where the beautiful, rather dashing mannequins gaily *strode* in. A walk can betray a dress psychology better than a hundred descriptions, and it is the thing a clever mannequin studies most closely. It gives character and explanation to a mode, and anything entirely novel is always accompanied by a new pose and walk.

HELEN'S face may have "launched a thousand ships," but it is a mere nothing to the modern feat of launching some 500 models. This the brains of brilliant Frenchwomen do regularly every six months! Augustabernard's new collection is illumined with ideas which run riot, yet are worked into a main theme with a master hand. Her mannequins have specially flat, square figures with the hips the same size as the waist. This is at the top of the hips, and does not in the least follow Patou's tendency to raise it above the normal point. The great thing is to suppress the above and below of the waistline rather than the waist itself. In this, incidentally, lies great art and the aid of a clever corsetière.

FEW of us will face the Spring without a tweed suit or frock, and with the brighter days we shall instinctively turn to more vivid colours. Long capes of tweed were favoured by Augustabernard, some like the old-fashioned garment known as the ulster. She also used the ends of the cape to form sleeves rather similar to the sketch shown by our artist. A lovely light check frock had its skirt fullness made of a series of narrow pointed godets, which were worked so beautifully that they looked moulded on, and the soft bows on the bodice just melted into the material. The many Medici collars were mainly in fine, stiff white pique which rose round the neck of a black frock or in various flat furs.

THERE are just one or two places in London where one can find the real Scotch tweeds, and the new ones are *too* fascinating. In fine or coarse weaves, the choice of colour and design suggest the

Hartnell uses tweed in two designs to form this striking sports outfit for spring. The long coat and basque of skirt is in the larger pattern, with skirt, collar and binding of the smaller design. Model Norman Hartnell

smartest of town suits or adorable things for the races, golf or country club.

THERE is a bustling in Bond Street these days, and in the streets adjoining, which bristle with exclusive little shops. Attending their delightful little dress shows is like going to a Society function, for anyone from a Princess downwards may be selling anyone else a frock or a hat. Particularly attractive was the pale, soft, natural shade of the fine Chinese straw mats which plastered the walls of one charming showroom, simply adorned with gold-backed, unframed mirrors. In the light, airy fitting rooms above hung a pair of gold leather curtains which were especially alluring, being, I discovered, American cloth painted in gold-leaf.

Fringe is much favoured as a trimming for the modern evening gown. This Lucile Paray model in heavy white crêpe is fringe-trimmed on bodice and skirt, giving an outline of graceful simplicity *Model Lucile Paray*

A smart black and white tweed suit has a new style coat made with a deep cape back attached to sleeves *Model Schiaparelli*

Sketched for THE BYSTANDER *in Paris*

ON Miss Isabel Jeans's elegant head a nimble-fingered milliner draped, moulded, and cut some clever little felt hats in new Spring shades before an admiring audience. The new models are to make every woman beautiful after the trying period of the brimless, angular ones endured so long, being amusingly named as "Shady Lady," "Picnic," "Follow On," etc. One client insisted that since she had bought her hats here she had held her husband's affections, and not only succeeded in keeping him at home, but also in that still more difficult task of making him take her out when he got there. Which shows just how important the rôle of a becoming hat can be! B. B. E.

if we gossip

As the number of newspapers grows less, the competition increases. "If you don't like me," was the general attitude of the Press towards the public as recently as twenty years ago, when we had morning and evening papers practically by the score. Now features and even size are continually altering. *The Times* has come out with a crossword puzzle and a picture page. The *Daily Telegraph* now has a gossip column, and a few weeks ago ceased to be the vast, unwieldy spread which meant that anyone turning a page of it in a crowded first-class railway carriage (which is precisely where one *does* find the excellent *Daily Telegraph*) frequently hit his suburban neighbour on the nose with the back of his suburban hand. The curious thing is that this must have happened frequently in the days of Clement Scott and George Augustus Sala; yet no fights are recorded.

MARIA MINETTI

Who plays a leading part in "Here Comes the Bride," the popular musical comedy that is now running at the Piccadilly Theatre. Amongst others, the cast includes Clifford Mollison, Jean Colin, Edmund Gwen and Richard Dolman

Stage Photo Co.

Mr. Winston Churchill with his undergraduate son, Randolph, latter is "the glass of fashion and the mould of form," his tinctive collar are something of an

THE *Daily Chronicle* last Monday week, while preserving all the old features which have made it such a

"I hope you two are engaged"
"I am. I don't know if he is!"

BY LESLIE BUTLER

must..

Topical Press

at the Presidential Debate of the Oxford Union. Although the distinguished ... father's gold albert, black waistcoat and dis- "also-ran" in the Sartorial Stakes

Gerado and Adair, the clever acrobatic dancers who, following a world tour, have been appearing at the Palladium and in the provinces, and recently danced before the Queen at the Stoll Picture House. Adair is the daughter of Harry Dearth, the famous singer

desirable paper for so long, became something a little different and a good deal better. "Quex" still chats newsily as of yore, and astounds one by his ubiquity, his memory, and the number of people he knows. Information is rather more conveniently displayed than it used to be, and there are a dozen and more other improvements. I can't help chuckling that the *Daily Chronicle* has managed to forestall by a week the new *Daily Herald*, in spite of about six months of intensive self-publicity on the part of the latter, together with posters on 'buses of cocks crowing, and a general intimation that we were to expect something journalistically wonderful on March 17.

WELL, March 17 is here, and with it "Labour's leading daily," in all its new and capitalistic glory. Fortunately, there is humour in the situation. How can the new paper rail at what it used to call the "Dope Press"—in the sense that any paper run by capitalists is "Dope"—when it is itself run by capitalists? I have just been reading the autobiography of that sturdy and very lovable old Socialist, Ben Turner, who was not unconnected with the *Daily Herald* in its less grandiose days. He thanks whatever gods there be—quite sincerely — that the paper is not given over to those insurance schemes for which it used to rail at its Tory and Liberal fellows so glibly. Alas, one of the big features of the *Daily Herald* in its new form is one of those

By A. R. Cane

'Does that boy of yours write convincing letters?"
"I can't say. The case hasn't gone to the jury yet"

THE PARTING OF THE WAYS

Although Lord Beaverbrook has returned all subscriptions to the United Empire Party and retired from the lists now that Mr. Baldwin has accepted the principles of Empire Free Trade, Lord Rothermere, who lent his support to the cause, is carrying on the crusade with unabated vigour.

SAID Beaverbrook to Rothermere,
"The best of friends are we."
Said Rothermere to Beaverbrook,
"Dear Max, I quite agree;
In fact, two more United hearts
No man could hope to see."

Said Beaverbrook to Rothermere,
"United now we'll stand.
With Empire Free Trade you and I
Will save our troubled land."
Said Rothermere to Beaverbrook,
"Oh boy, won't that be grand!"

Said Beaverbrook to Rothermere,
"Now Baldwin's come to heel.
Subscriptions to our Party's cause
Should be returned, I feel."
Cried Rothermere to Beaverbrook,
"Nay! On to the Bastille!"

Said Beaverbrook to Rothermere,
"I hear you with amaze!
I'm sorry, Harold, but this seems
The parting of the ways."
Said Rothermere to Beaverbrook,
"I mourn, Max, your malaise."

Said Beaverbrook to Rothermere,
"Well, chacun à son goût."
Said Rothermere to Beaverbrook,
"Mais, oui. Que voulez-vous?"
Then both bowed low and said, "Ah well
My best respects to you!"

B. W

TALLULAH AND THE GALLERY

very insurance schemes which it used to condemn as dishonest and catch-penny.

'Pon my soul, I think I prefer the *Daily Worker*. It is, in my opinion, mistaken and absurd. But it is honest in its deluded love for Russia, and it does not eternally wibble-wobble and equivocate.

S

I HAVE formed a new resolution. I am going to join the crowd on the pavement outside the theatre on important first nights, and shove a note-book and fountain-pen into the hand of any "resting" *actors* who happen to be emerging. This, it seems, has never yet been done. Actors pass unrecognised, and actresses come in for all the hysterical adulation. I came out of the theatre with two actresses by no means unknown to fame (though neither of them was June), and their dresses were creased and their arms clutched by swarthy, thick-lipped young females, who seemed to go completely mad with excitement in the clamour for autographs. "One has to comply," said one retired "star" rather grimly, "for one never knows when one might want to come back!" That is very true. The galleryites and the autograph-hunters are most devoted and vociferous until one does something to slight them, or to let them imagine they have been slighted. Then—look out.

S

THE occasion to which I refer was, almost needless to say, Tallulah Bankhead's debut in *The Lady of the Camellias*. Since I have heard it whispered, rather spitefully, that this actress encourages or even organises the "Terlooler, yore *won*derful" gang of "hystericals" to behave in the absurd way they do on her first nights, I am for stating here and now that she does nothing of the sort. If anything, she rather resents their attentions as irritating the more sane members of her audience and prejudicing many people against her. As, in fact, they do.

S

THERE were present at this Garrick first night no fewer than seven actresses with their mothers. Again I say, is this fair? One talks of the equality of the sexes. Yet never have I seen a well-known comedian taken to a première by his father.

S

TO regard the box office for the time being as a sort of "tuck-box" office, and to feed those worthy men who inform us that they have nothing except a couple of stalls in row S until the end of next month, was a good idea, and the function was a cheery one—as Sunday night banquets go. But the organisers

Stage Photo Co.

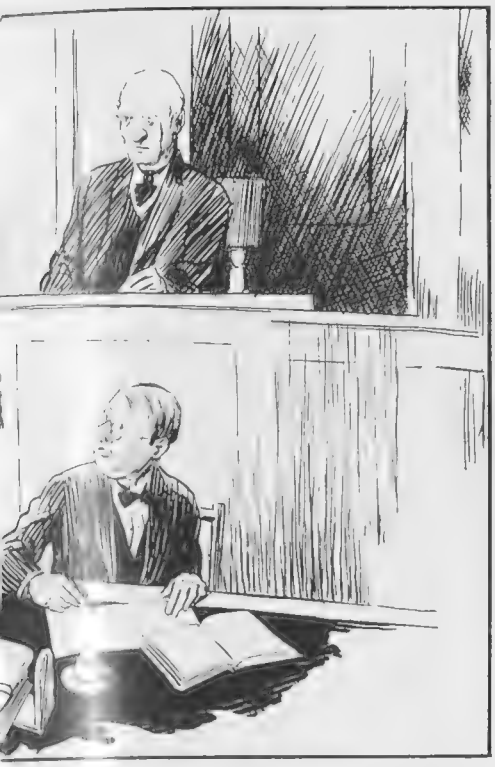
The adventuress Lola (Jeanne Planas), with the luckless John Strange (Henry Kendall), for whom she falls unavailingly with the heaviest of thuds in "Odd Numbers," the new farce at the Comedy Theatre. The negligée is not attributable to a bedroom scene, but to a police search—a thoroughly discreet one, be it added!

SENSITIVE PRISONER (*after being sentenced*): "I have bu[t] here to prison

BY LESLIE MARCHANT

ROSALIE (*to cinema commissionaire*): "In addition to the big film, what shorts have you on?"

A BOX-OFFICE PARTY



By Field Smith

one request to make, your Worship—may I be taken from in a *plain* van?"

made a bad mistake in touting members of the theatrical profession in the way they did. Box-office folk did not, after all, ask to be fed, and, while appreciating the honour, deeply resented the charity tinge which some tactless ass gave to the function. One stage star of my acquaintance was asked to take some tickets. She was unable to do so as, long before, she had arranged to be out of London that week-end. Whereupon a second letter was sent, asking for a donation in cash. Why should cash be given for such a purpose? There are many stage charities calling most deservedly for support. There is no need to contribute in this fashion to something that is merely a social event. And I'm sure the box-office helpers, headed by the witty Mr. Leverton, of the Haymarket, and that genial veteran, Mr. Arnold, of the St. James's, would be the first to subscribe to this opinion.

I saw a certain amount of poor Marie Studholme after she had retired from the stage, on which she last appeared as long ago as 1913. In addition to her house in the Finchley Road she had a picturesque cottage at Kingsgate, between Margate and Ramsgate, and near the hotel, formerly Lord Avebury's house, which in the summer-time is so much frequented by theatrical folk. Her mother, who owned a good deal of house property in St. John's Wood, was usually with her. The famous Marie Studholme beauty remained, and there was always that dazzling smile for friends. Her hair had gone white, and I always wondered why she did not dye it, for her face was unlined and that of quite a young woman.

Margaret Campbell, the popular actress, is returning to the West End stage, where she will be seen in the American musical comedy, "Rio Rita," shortly to be produced at the new Prince Edward Theatre. Amongst others, the cast includes Miss Edith Day, and the production was tried out at the New Empire Theatre, at Southampton, on Monday, March 17. Miss Campbell played the leading part in "Mercenary Mary," the musical success that had such a long run at the Hippodrome

Margery Binner, the "Sheba Jedd" in the farce, "Dandy Dick," which has just passed its fiftieth performance at the Lyric, Hammersmith, has a taste in reading matter that is considerably more advanced than the 'Eighties. She scored a marked success in Frank Vosper's "crook" play, "Murder on the Second Floor"

NEARLY EVERY ROYAL FAMILY IN EUROPE OWNS AND USES THE LINCOLN CAR

Reigning kings, queens and other royal personages representing nearly every ruling family in Europe own and use the Lincoln car. Not only in Europe but the world over, Lincoln's enduring strength and beauty have become famous among those most used to earth's treasured things.

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THE LINCOLN

BY VERNON WARD

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ARE YOU STARRED?

Sport and General

The start of the Ten Miles National Cross Country Championship, held at Graves Park, Sheffield. Thirty-six teams entered, W. H. Howard (Kettering Town Harriers) winning in the time of 57 mins. 42⅘ secs. E. Harper (Hallamshire Harriers), holder, was second, and J. A. Broadley (Hampstead Harriers) third

IN these four photographs of sporting and social events reproduced on this page are five persons selected haphazard round whose head a star has been placed. The Editor will have great pleasure in sending to each of these a guinea as the penalty of being "starred" if they will kindly send him their names and addresses. Their identity should be verified by two friends, who need only sign the application and give their addresses. Applications should be made within a week of publication except in the case of photographs taken abroad

Some of the many dancers who rolled up to help to make the Old Citizens' Athletic Union's Ball a great success. It took place at the Piccadilly Hotel on Friday, March 7

News Illustrations

A group seen at the Tedworth Hunt Ball, held at the Officers' Club, Tidworth House. The Hon. Henry Mond and Sir Peter Farquhar, the Joint-Masters, are seen standing together, third and fourth from the left respectively. The evening was a great success

News Illustrations

A group seen enjoying their lunch during the South and West Wilts Hunt Point-to-Point races, held at Kingston Deverill. This meeting, always a popular event, attracted a large number of spectators, amongst whom were several well-known people and a number of popular entries

BYSTANDER SHORT STORY

Part

"The letters? Oh yes! Here they are," he said

Out of every ten pairs of feminine legs in tube, bus, cinema, or church, five at least bent in Mr. Warren Liddell-Waddington's Afterglow Stockings. Closest to five out of every ten feminine hearts lay one or other of his Afterglow Artificial silk garments.

But Warren was not satisfied.

The torsos and limbs of almost all the rest of womankind were looked after (in purely business-like fashion) by certain gentlemen in America, Germany, France, Italy and Switzerland. Their amalgamation—the birth of what he called the Big Six—was Warren's dream. The Big Six would be able not only to raise prices, but combat the tendency to lowered skirts; not only agitate for the banning of bare legs from tennis courts, but by inspiring disrobing scenes in plays and films induce even the wives of rural deans to insist on artificial silk underwear.

The public, provoked by a certain newspaper's revelations, were hostile. The paper in question even hinted that Warren was little better than a bandit. Publicity was as painful to Warren as to the other five gentlemen. Publicity before their plans matured spelt failure.

In his wife, Carinthia—he had bought her out of the Cosmopolitan chorus—Warren seldom confided. But when, one morning, seated by her bed as she breakfasted, he told her that the jolly dinner party she had planned for that night must be cancelled at the cost of any lie her imagination suggested, and that a plain dinner for himself and five plain business men had to be substituted, she put two and two together—or rather five and one—and ejaculated:

"Darling! Not the—Big Six?"

"If you swear you'll see nobody, won't poke your nose out of doors, and keep away from the telephone all day," said he, triumph oozing from him, "I'll tell you something."

Carinthia promised. Carinthia swore. To London, he told her, from America, Germany, Switzerland, Italy and France—one ostensibly to shoot, another to fish, one on a motoring holiday, another to hunt, and the last very secretly by aeroplane—five gentlemen had come. Beneath his table that night the Big Six would park their legs. By midnight the amalgamation might be history.

Carinthia rewarded him with one of her most intimate kisses, and said he was *the* cleverest darling.

When he had gone to his office, Carinthia, having glanced at the morning paper, made eyes and mouth into three noughts, laid a splayed hand on each breast, and tragically exhaled an "Oh!"

Ivor Lowder was dead.

There had been a time when Carinthia, safe in port after a most chequered voyage from gutter to Grosvenor Square, had perilously nearly sunk. For one mad month, heart for once at the helm, she had even wondered whether Ivor wasn't worth divorce and the loss of all the glittering solidities she had won

That foolish period came vividly to mind as she read the obituary notice of Ivor Lowder.

". . . played Œdipus in *Œdipus Rex* at the Galaxy . . ."

Played Œdipus! Played—the devil! Incredible now it seemed that Ivor had once but to look at her to—to light her up, only to kiss her to turn bubbles into realities and realities, like jewels, furs, cars, yacht, great houses and the rest, into mere junk!

Carinthia could smile now at the fool she had made of herself, at her outrageous recklessness, at deadly perils past, at ghastly scenes with Warren, at lies and intrigue and life on the lip of a precipice.

All over years ago. All danger long past.

And now Ivor was dead. Poor Ivor, she thought, and sighed as she spread cranberry jelly on a finger of toast, the silly boy to make such heavy weather of her being sensible in the end. Drinking and taking up with such dreadful women and being generally so reckless had ruined his career and undoubtedly shortened his life. *So* silly!

Yet quite a darling.

She was lying back, smiling at memories, when her maid announced that a gentleman who refused to give his name urgently wished to see her.

"I'm out," said Carinthia. "No, I'm in bed. Neuralgia. Seeing nobody."

The maid departed but returned with one of Carinthia's heliotrope envelopes. The caller had refused to go away and still refused to give his name.

"Please see me for two minutes. I have something to give you.—Peter Lowder," read Carinthia.

Lowder! Ivor's dying message? The promise to see

(All rights strictly reserved)

and Parcel

By George Froxfield

nobody didn't apply. Of course not. But Warren wouldn't understand that—or, if he did, he would understand too much.

"A new hair-dresser!" ejaculated Carinthia. "I'd forgotten. Tell him to wait."

WITHIN half an hour, beating all previous records, Carinthia descended to the hall and entered the little ante-room, where, for the deception of unknown visitors, everything portable was sham.

Slightly shabby, but very good looking the young man was, Carinthia perceived as she said "Yes?" in husky interrogation.

"I'm awfully sorry to bother you," said he. "I'm wondering if you've heard of poor Ivor's death."

Her face expressed bewilderment and nothing else.

"Why, of course!" she said reproachfully. "Who hasn't? *Such* a loss to the stage!"

"And to his family," he observed drily. "Why is it actors never save? Temperament, they say. I doubt it. It's vanity. They all believe they'll one day be Crœsuses."

A poor relation of Ivor's come to beg? The insolence!

"I dare say," agreed Carinthia. "I've never thought about it. And I'm afraid I haven't time to think about it now. I'm already due at a luncheon-party miles away."

"Apologies," said he. "My errand, though, needn't take two minutes. When poor Ivor died it was, of course, his executors' duty to go through his papers."

"Oh, yes," said she, wondering why he paused.

"Letters and so on," he added.

Then she looked at him. She knew why he had come and what he meant. She remembered, as though the scented sheets lay before her eyes, passion-sodden notes, dozens of them.

"I see," was all she said. "Please go on."

"Generally an executor can burn any letters," he said. "Sometimes, however, it seems kinder to restore them to their writer."

Carinthia had learnt to grasp a nettle.

"Letters of mine?" she asked with an air of weary interest.

"Letters," he answered, "signed 'Carinthia.' Your friendship years ago with Ivor was so—er——"

"Well known," she put in, smiling. "Or if you prefer it—notorious."

"Well known," said he. "That I guessed they might be your letters, and felt sure you would be easier in your mind if you'd destroyed them yourself instead of having to take my word that they were burnt."

"That," said Carinthia, "was *most* considerate of you."

What were they worth? Impossible to estimate. The affair was old, the man dead, but no husband—and Warren least of all—could be expected to read such letters without fury. She had denied so much in the past, promised so much, sworn so much when detection had been imminent. A show-up! What was the most she

ILLUSTRATED BY ABBEY

would pay to prevent it? Or, rather, what was the least this shabby blackmailer would accept?

"I also found this," said he.

From his pocket he drew a short golden curl. Carinthia's hair had been subject to such frequent changes of hue that the curl was unidentifiable.

"I see," she said, taking the curl he held out to her.

"I hope it's unnecessary for me to say that I didn't read the letters," he said.

"Quite," said she, her thoughts very busy.

A blackmailer. Useless to show fear. Useless to act precipitately. Secrecy was as much to his advantage as hers. He would do nothing in a hurry.

"You didn't bring them with you, I suppose?" she asked.

"The letters? Oh, yes! Here they are."

He pulled a little parcel from the pocket of his seedy coat and put it into her unsteady, eager hands.

She let the parcel drop into her lap, and its weight made her frock slide back and expose her trembling kneecaps. Looking down on it she waited. And waited.

"Well?" she said, at length, defiantly.

"I thought you'd be pleased," he said awkwardly. "I'm —I'm afraid you aren't."

"Won't you—be open about it?" she exclaimed in sudden fury.

"Open?" he repeated, looking mystified. "I don't follow. What more d'you want me to tell you?"

"I—I thought perhaps you'd—you'd ask——"

"Assistance—money?" he asked. "Am I so decrepit-looking as all that?"

"Of course not!" she exclaimed. "Only it's so surprisingly kind of you to—— "

"Kind!" he broke in. "Not a bit of it! Only a cad of the first water wouldn't have done exactly as I've done. And nobody but a clumsy fool would have let such a suspicion cross your mind."

He laughed, then added melodramatically:

"I apologise for disappointing you, madam, but you force me to admit that I'm—not a blackmailer!"

"I never dreamt you were!" she cried. "I mean, when one's very rich and the other—the other isn't, it's——"

"The other's a pauper," he broke in. "But he'd rather be hanged, drawn and quartered than accept—a cracknel biscuit."

"But I'd like to show my gratitude, my appreciation of your delicacy," exclaimed Carinthia. "Really, I would!"

"If I were an actor, like poor old Ivor," he retorted, "I'd say, 'Madam, you are insulting me!' As it is, I can't help laughing."

He did laugh, so infectiously that Carinthia laughed too.

"Well, I've done what I came to do, and I'll push off. I know you've a very busy day in front of you."

"No busier than usual," she said.

"Then my morning paper's lying," he declared. "I read that the six silk kings were meeting here to-night to see if they couldn't pool their interests."

"And what paper printed that peculiarly stupid lie?"

THE young man named the paper, which had compared Warren with a bandit—a paper which never penetrates beyond the servants' hall in houses where such places exist.

"It was," he went on, "because I knew you were having this party to-night that I dashed here so early. I thought you might possibly be worrying over the letters, and it would sort of spoil your evening."

So the secret was out! How furious Warren must be! Well, lying was unnecessary now.

"But the evening's utterly spoilt already," she added.

"Business banquets," he observed, "are pretty dull, I take it."

"Dull's not the word," she declared. "They hate each other really. Business men always do. They gobble and look at the servants as though they were spies, and then they lock themselves up and—jabber."

"Well, if it means an extra tu'pence per leg," said he, "you can't blame 'em."

"Tu-pence!" she ejaculated. "If the amalgamation goes through they won't stop at that. Besides, it's not only stockings. It's pretty nearly anything a woman wears."

"Having no feminine figure to clothe," he observed, "I wish you luck—from hors d'œuvres to—is it Pêche Melba?"

"It is not," said Carinthia. "Warren says they are all plain business men, so I'm to give them the plainest dinner —oysters, washy turtle soup, partridges, and so on."

In the huge dining-room, while he sipped and smoked one of Warren's rarest cigars, she chattered gaily, picturing the while the hole she might have been in if he had not been such a dear, honourable lamb.

WHEN he had gone—to her surprise a taxi awaited him—she trailed upstairs, her thoughts reverting to the halcyon time when the letters were written. Repressing an itch to open it she locked the parcel away in her safe. To-night when the Big Six were jabbering she would re-read the letters, and perhaps recapture a wraith of the old, happy, sinning Carinthia.

From her maid Carinthia borrowed the offending morning paper. Apparently a mistake had been made. No mention of Warren or the Bix Six or the dinner could she find in it.

The announcement that one of her dearest friends had called made Carinthia forget the newspaper. Veronica was such a pump. She simply daren't be handled by her. Besides, she had promised, of course.

"Say I'm simply prostrate with headache," she said.

Many other callers at the door and on the telephone had to be content with the suave maid. Into the hands of various visiting specialists, who battle daily with Anno Domini, Carinthia surrendered herself.

Genuinely exhausted, she was lying in a darkened room when she heard Warren's heavy footsteps. Instead of passing by to his room he flung open her door.

"Done in!" he shouted, very red, seeming near bursting point. "I mean to get to the bottom of this! I'll flay whoever's responsible."

"Please shut the door," said Carinthia calmly.

Punching a crumpled evening newspaper he approached the sofa.

"They've got it! All of it!" he roared. "Don't gape! By Gad, Carinthia, you really *are* a damned fool! Why, the meeting to-night! What else? All here. Read it."

Carinthia read. There it was—on the front page—under scare head-lines—a description of herself, the dining-room, the coronas that were to be smoked, the diners and the menu set out from oysters to the Mevkow's 1865 brandy!

"Wasn't something in one of the morning papers?" asked Carinthia, suspicion like acid etching her mind.

"Nothing! Not a line! Not a whisper in one of 'em! How could there be? D'you know anything about this, Carinthia?"

"Nothing! As if I possibly could!"

"Did you go out?"

"Darling," protested Carinthia, opening her eyes to their widest, "but I promised!"

"Callers?"

"None. I sent them all away. I didn't even answer the 'phone."

"Who was that man who came?"

"OH, Warren! Questioning the servants?" remonstrated Carinthia to gain time. "That man? Why, only a hairdresser! He's just setting up for himself. But, of course, I told him I couldn't possibly leave Maximilian's after all these years. Such a quaint little man! He brought me that specimen bit of dyed hair over there!"

It was a happy knack of Carinthia to weave in a weft of truth into a warp of lies so that candour shone unmistakably in the finished web.

Warren apologised to Carinthia. Somebody had been bribed. Part and parcel of the damned newspaper campaign against him, he said.

Part and parcel! Was it? *Could* it have been?

Her thoughts were interrupted by the telephone. Warren's secretary spoke. Grover Abraham Ryan had sent word that he was unavoidably prevented from dining that night, and was returning to New York immediately.

That message and four others of similar tenor explains why the Liddell-Waddingtons dined alone that night and why the price of artificial silk went no higher.

But, to Carinthia, nothing will ever explain how anybody could be so utterly low as to come and glean all that information on the strength of an old scandal, a bit of somebody's yellow hair and a brown-paper parcel containing envelopes and notepaper, all just as they had been bought at Woolworth's—virgin white.

G. F.

BY HOWARD K. ELCOCK

THE NEW SCULPTURE

HE: "*My work is never finished*"

SHE (keeping the home fires burning): "*It wouldn't sell if it were!*"

FILM NOTES

HEARTBURNS IN SCOTCH AND RUSSIAN

By Lionel Collier

Anna May Wong goes to the Grand Duke to plead for her brother's life in "The Flame of Love"

JUDGING by "The Loves of Robert Burns," which has recently had a short run at the Tivoli, the poet must have been one of the world's worst bores. On the slightest provocation he would recite his poems and, given any encouragement at all, he would sing them to music which was written after his death.

We are introduced to him as a young æsthetic gentleman who certainly gets a young girl, Jean Armour, into trouble, but who chivalrously offers marriage.

The father will not have any of this, preferring that his daughter should suffer the shame rather than marry a tavern loafer. Poor Robert's tavern activities, according to the film, are very mild, however, and hardly warrant the father's censure.

ANYWAY, he soon consoles himself with Highland Mary, who loves him passionately. He has by now decided to go to the East or West Indies, I forget which, but Mary dies before he goes. He has sung a song to her as well as reciting a few poems before this tragedy occurs.

Mary's death upsets him, and even the news that his first book of poems has been published fails to cheer him up. Nevertheless, he calls the foreign adventure off and goes to Edinburgh, where he is duly fêted.

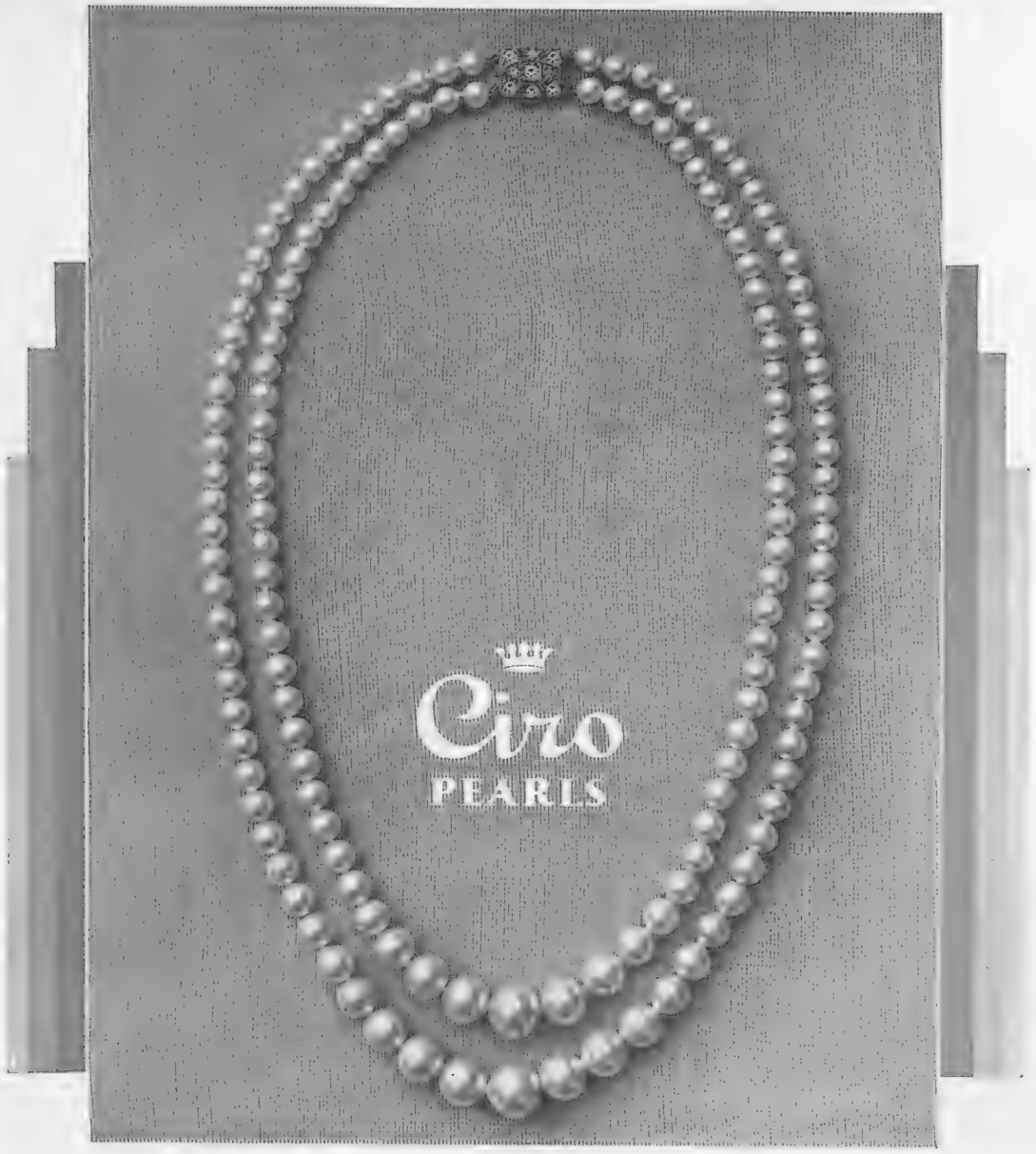
Having achieved fame, he comes back and marries Jean, whose father has apparently seen a business-like aspect to the match.

Robert by this time is more æsthetic than ever and starts brooding. Jean gets rather annoyed, but shortly afterwards, having sung a song, the poet dies in his chair. Personally I found this rather a relief, but there was really not much indication as to how Jean felt about it.

NO, this is much too milk and watery a Burns to convince. Joseph Hislop, who enacts the poet, has certainly an excellent tenor voice, and one would have been delighted to hear him sing some of these songs in a two-reel

(Continued on page 616)

Bernice Claire a star in "No, No, Nanette," the First National picture now at the Alhambra. Bernice Claire, one of America's musical comedy favourites, played the lead in "The Desert Song" in New York, and is the protégé of Madam Jeritza



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FILM NOTES (continued from page 614)

picture, but as a characterisation of the poet it is extremely dull.

From the time he starts addressing a shrew his plough has turned up in the field to the time he is singing songs to the evident delight of his tavern companions there is no sense of conviction at all.

Eve Gray as Mary has nothing to do but look soulful and adoring, while Dorothy Seacombe, although showing rather more sense of a flesh-and-blood being, is very poorly fed so far as dialogue is concerned.

I FOUND the Scottish accent, which is very considerably underproof at times, very difficult of comprehension. The presence of Neil Kenyon and Alec Hunter in minor rôles, however, added a touch of authenticity to the brogue, accent, or language, whichever you prefer.

Herbert Wilcox's direction is extremely scrappy, and, while some of the Highland exteriors have charm, there is little to remark about the production values generally.

Leaving Scotland and the rather wan shadow of her most publicised poet, we now proceed to Russia via Elstree.

A GERMAN producer, Richard Eichberg, has there made a tragic story of the love of a Russian lieutenant for a Chinese actress under the title of "The Flame of Love." Naturally things do not run smoothly because, apart from the colour question, a Grand Duke takes a decided fancy to the lady and insists that the lieutenant, who is an aide-de-camp, shall get her to have supper with him.

She goes. The Grand Duke's passion gets the better of his manners and he is shot in the arm by the actress's brother. Preserving his calm, he condemns the unfortunate man to death.

THE Chinese actress then offers herself in exchange for her brother's reprieve. The Grand Duke accepts the bargain and releases his assailant. Later his victim commits suicide in the arms of her lieutenant lover.

Just in passing, I feel constrained to wonder why the Censor should ban films like "Storm Over Asia" and "Mother" and yet allow the morals of the Imperial Russian High Command to be shown up in such an unfavourable light in a British picture. I am perfectly sure that no ardent Bolshie could wish to see them in a more adverse light.

THE Chinese actress is played by Anna May Wong, who has to struggle under banal dialogue and uninspired direction. She shows herself to advantage, but rather dispels illusion when her voice gravitates to an American accent. But I am not blaming her nearly as much as her director.

Her lover is John Longden, who is a good-looking but hardly histrionically remarkable hero.

He is given a song to sing, something about "That's how we Russians love," which to my mind approximated in value to "Riding on a Camel in the Desert." It's a good tune, cheerful and melodious, but out of place in a tragic story.

THE acting honours go to George Schnell as the Grand Duke, an excellent performance worthy of a much better environment, and to Percy Standing as a dissolute colonel.

He had a mistress who appears in one of the best dancing scenes in the picture, but whose part is a rather vague one; apparently she, too, was in love with the good-looking lieutenant. This rôle is excellently filled by Mona Goya

This is not an impressive production. It has many more German than British qualities, and in its praise I would cite its ingenious camera angles.

There are some excellent cabaret scenes, and the behaviour of the wealthy Russian bourgeoise at meal-time would rejoice the heart of the Soviets.

However, I have such a regard for the ability of Anna May Wong that I feel rather depressed that she should have been cast in such an unsympathetic and somewhat invidious rôle.

L. C.

The Brox Sisters and Paul Whiteman's rhythm boys in a scene "A Bench in the Park," in Universal's film, "The King of Jazz Revue." Paul Whiteman is being paid £100,000 for playing in this picture

An amusing scene in "A Sister to Assist 'er," a Gaumont British film. Donald Stuart, who has been thrown out, played in "Interference," one of the first talkies made

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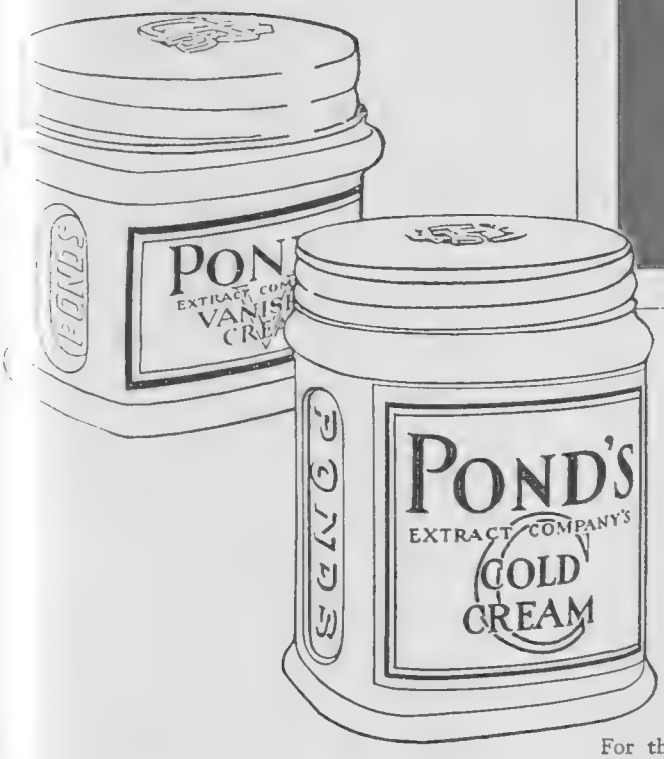

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A WHO'S WHO PUBLISHED BY WORTHINGTON

JUPPS, Sir Reginald. Born 1867. *Educ.:* Worthington College. Destined for Army, but failed to pass entrance Exam. Entered Parliament. Offered small position in circus, by one of his constituents, which he accepted. Played title-role in "Uncle Tom's Cabin," appearing first as Uncle Tom and later as the cabin, creating a name for himself in a single night. The name he created was Jupps which he still uses. Trustee of party funds 1919. Bought theatre 1920. *Club:* The United Worthingtonians.

By Bud Permant

The SEASON'S PROSPECTS

PARIS SECTION

BY OUR CORRESPONDENT

SYLVIA LYON

THE Season's Prospects are what I might call jade-green; the first sight of it was not upon the trees, for it is too early for that, but I saw a young man, a romantic one, who must have sat a few days too soon upon one of the newly painted benches in the Tuileries or Luxembourg Gardens. People not so crazy about nature from such an immobile angle are now going to the races at Auteuil; from now on I shall read in *Figaro* the same old list headed by S.A.R. la Princesse Murat, wearing a grey costume and a silver fox. Longchamps opens on April 6, which is also the opening of the Tir aux Pigeons in the Bois, but probably, for a change, the pigeon-shooters will cross the road to Longchamps and shoot the horses instead.

The Horse Show will start on the twenty-first of this month, and there will be indoor polo at the Grand Palais from April 6 to 13, while anybody who has the strength to get up early in the morning will be able to see, if they can see, cavalry stunts at Bagatelle. . . . The French Derby will be run at Chantilly on June 15, and the historical stones of Paris will be worn smoother by hundreds of women running from their dressmakers to their milliners, to their hairdressers, and to their masseuses.

As every other year, both halls of the Ritz will cease to be halls. As the weeks go by they will be filled with overflowing tables from the restaurants. The Cambon side will bloom with the bright young things from Paris, the not so bright young things from America, Spaniards, affluent authors and theatrical producers. The Vendôme side will display dowagers, members of the foreign colonies who have lived in Paris over one hundred years, and the English.

As for the season's events, there will be the annual garden party at the British Embassy, the one at the Polo, the costume ball given by the Comte and Comtesse Etienne de Beaumont, and the one given by the Vicomte and Vicomtesse Charles de Noailles. There will be parties at the Inter-Alliée and at the Golfers' Club; there will be one, two, three, four, five Rothschild parties and the yearly one given by Jean Borotra. Mary Garden will watch the tennis matches from her box at the Stade Roland Garros, and then Bill Tilden will come to sit with Mary Garden and watch the other players. American divorce lawyers will do a rushing business; there will be a show of begonias, sent from Belgium, and in the Tuileries, and there will be two rose shows, one in the Cours la Reine and one at Bagatelle.

THERE will be several red nose-shows in the Ritz Bar, Harry's, Henry's, the Chatham, where the horsy boys gather, and at the Castiglione. Beginning April 6 there will be golf tournaments at St. Cloud, La Boulie, Mor-

Wide World Photos

The new Lido baths recently opened on the Champs Elysées, in Paris. The temperature of the water is regulated for the convenience of the bathers, and a most popular installation is a cocktail bar. Above is seen a party having made their plunge, while in the foreground a young bather attends to more serious matters before she takes the water

FUTURE EVENTS OF NOTE

montaine, Saint Germain, and Chantilly. At the latter the National Women's Championship will be played on May 2, and on May 13, at Saint Cloud, will be the strangely titled National Championship for "Dames nées Françaises."

Then there is the Salon des Artistes Decorateurs and ten thousand people will say that their fifteen-year-old sons can make just as nice furniture out of nickel tubes used for plumbing and a few cast-off leather cushions dyed yellow. There will be the great Bourdelle show at the Orangerie in the Tuileries, and several hundred students of sculpture will decide to take up violin lessons instead, or will be contemplating suicide in the Seine so conveniently near.

Ewing Galloway

A corner of Montmartre, the Bohemia of Paris, showing in the background one of the domes of the Sacré Cœur. This picturesque but democratic quarter of the city is a maze of queer restaurants and cafés, and it is here that the real night life of Paris comes into its own

GAY PARIS! G.P.A.

A view of the Moulin Rouge, the world-famous music-hall in Paris, by night. With its bright electric signs many a passer-by has been tempted to taste its fare, and once inside he has found that here distance does not "lend enchantment to the view"

We also have the Delacroix show at the Bibliothèque Nationale, and people will say how nice it is to have such old-fashioned sensations upon looking at these paintings, whereas when Delacroix painted them nobody knew anything at all about sensations. There will be a show called *La Vie Romantique de Victor Hugo* at the Musée Victor Hugo in the Place des Vosges, the curator of which is Raymond Escholier, who has written one of the best books on Hugo in existence. Then there will be the Salon des Humoristes, filled with people pretending to understand the legends written under the drawings, or pretending not to understand them.

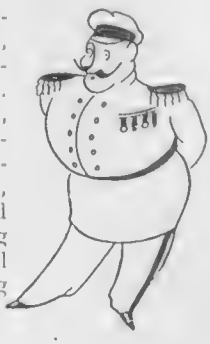
Besides all this there is a great deal of music, including ten gala performances of *Die Fledermaus* under the direction of Bruno Walter, at the Théâtre Pigalle, and a Beethoven cycle under William Mengelburg at the Salle Pleyel. By now my readers know, I hope, that any "gala" in Paris, whether at a restaurant, theatre, concert, or opera, means simply one or two hundred extra francs per head. A "gala diner" has become a rather funereal institution. I know of several American husbands who have died from being dragged to too many galas.

Sport and General

A gendarme directing the traffic from his elevated platform overlooking the Place de l'Opéra, which cannot be duplicated in London

For the benefit of tourists, entirely different plays will be put on. But by that time I will have seen *Le Sexe Faible* ten times, if only to study the reactions of the varying audiences. For example, when the play first opened the audience roared when the head waiter is consulted if a client should put the American Ambassador or Paul Valèry on her right. As the season progresses, with the arrival of strangers, fewer and fewer people will laugh at that line; they won't know who Paul Valèry is. (*Note*—He is the greatest poet in France, his finest work is "Le Cimitière Marin," and he is a member of the Académie Française.)

The Duchess of Marlborough, Major the Hon. J. J. and Lady Violet Astor, Mrs. Whitney Warren, and Mr. Gifford Cochran are in Paris now. Mr. Willie K. Vanderbilt, Jr., has just returned from a voyage to Egypt with his grandmother, Mrs. Belmont, wearing a slight moustache—Mr. Willie K. Vanderbilt, Jr., I mean, of course. The Macombers, Mrs. Payne Whitney and her son Jock, the Strassburgers, and the Sanfords are among the Americans who will be here for the racing season.



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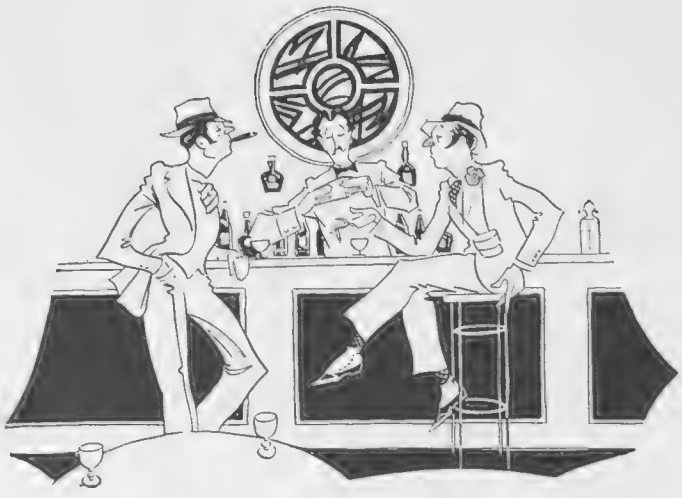

"There will be several red-nose shows" By Norman Kay

PARIS OF THE HOUR

WHERE TO DANCE AND BE AMUSED

There is nothing more difficult than recommending a place to visit, even in Paris. Since I have lived here I am sure that my right leg has grown shorter standing on the running board of a taxi as some boy friend newly arrived asks me where I would suggest going, and I have to swallow hard, try to be tactful, and figure out just what kind of place he can afford. Evening in Paris falls into these categories: Right Bank, dressed or not dressed, just simply Plain Left Bank, slightly chic Left Bank, or theatre and just a sandwich afterwards.

To be dressed or not to be dressed (Right Bank), one can dine at the Bœuf sur le Toit, or the Michodière, and then go to Le Grand Ecart. Or dine Chez Victor, then go to the Bœuf to dance or drink for a while (the downstairs bar has excellent entertainment, either very French or very American), or go to the Bœuf first, then to Chez Victor, who also serves a very good table d'hôte lunch. Dressed, go to Ciro's, Henri's, or Phillippe's, then to Les Enfants Terribles, Frisco's, the Russian Eagle, Cavanova or Scherazade. (Addresses not needed; every chauffeur knows them.) If you don't want to dress, but want an excellent dinner, I will give you a list, and then I will take soda bicarb. after, just from thinking about it; Prunier, down- or up-town, Fouquet, Les Ecrivasses in the Avenue Trudaine (simply marvellous, but you will want to linger a long, long time over it all). Beaugé in the Rue Saint Marc, Lapré in the Rue Drouot, Emil's in the Rue Venta Dour, le Petit Durand up on the Avenue Victor Hugo.

All these places are fairly expensive, although the prize for this would go to Joseph in the Rue Pierre Charron, or Montagné. If you like to see Senators at lunch or dinner then go to Foyot, while Deputies are to be found at Larue. From the way the Government has been behaving of late this does not sound as though they dine well, but they do.

There are countless first-class but not so expensive places to lunch or dine: Ramponneau in the Avenue Marceau; Le Relai de la Belle Aurore in the Rue Gombouste, near the Marche St. Honoré; the Restaurant de l'Univers opposite the Comédie Française—in fact, next to another very good one, the Regence. Over in the Quarter the Viking in the Rue Vavin serves marvellous sandwiches in the afternoon in the bar-tea-room, and in the adjoining restaurant at night you can can have venison and "Snow-chicken." And La Petite Chaise, in the Rue de Grenelle.

Francis C. Fuerst

Two famous stars of the Russian Ballet, Vera Nemtchinova and Anton Dolin, whose dancing delights Paris. The Théâtre des Champs-Elysées is the scene of their Terpsichorean activities

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"VICTOR"

The patron of Chez Victor, whose restaurant is one of the most amusing in Paris to-day

For tea, Sherry's at the Rond Point; the English place around the corner in the Avenue Victor Emmanuel III, where they have crumpets, and where you can find the Dominique chocolates from Biarritz; Sirdar, in the Champs-Elysées; Rey or Potel and Chabot in the Avenue Victor Hugo, the latter an awfully nice place after a morning ride in the Bois, or about seven o'clock in the afternoon (for people who live in the Etoile quarter; Potel also has a restaurant upstairs).

After the theatre, the Capucines for supper, where the theatrical crowd gathers; Fouquet's, Weber, or Chez Francis at the Place d'Alma. If you have any children with you, after a cinema you can send them to Sirdar's for sandwiches and cakes and chocolates, the darlings. As for movies themselves, the best pictures of the avant-garde are at the Studio des Ursulines in the street of that name, and at the Studio 28 in the Rue Tholoze, on Montmartre; for first-rate repertory of the best pictures, the Salle des Agriculteurs in the Rue d'Athénes, where one sits in big comfortable leather armchairs.

For amusement I might recommend art galleries, If you have nothing to do in the afternoon, if you are intelligent enough to have seen the Romantic exhibition at the Bibliothèque Nationale, and if you like "collecting," the flair for collectors is Louis Philippe, if you can bear it. Many shops filled with furniture and bibelots of this period have sprung up in the Rue de Miromesnil, the upper St. Honoré, and the Rue Vignon.

If you like to overhear (sometimes I would not mind overhearing them, but I find it difficult to overlook them) young artists talking about their souls and their success with women, just take a table at the Coupole. I hear the up-

(Continued on page 624)

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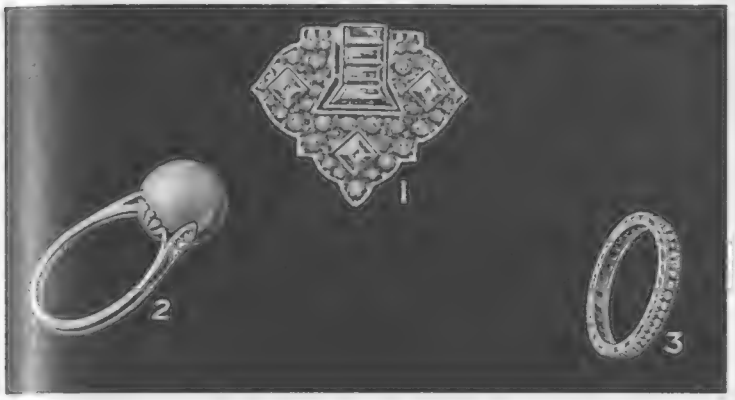

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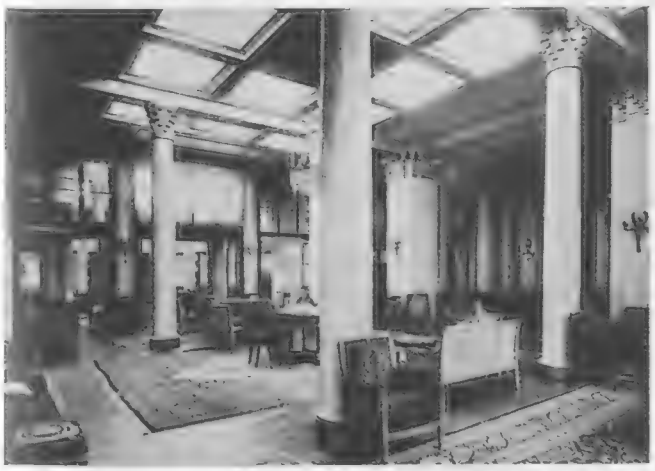

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C.F.H.

PARIS OF THE HOUR

(Continued from page 622)

stairs restaurant is excellent, but I am not one to enthuse over anything in the Quarter. Anglo-Saxon journalists gather at the Deux Magots facing St. Germain des Près; or to be particularly riotous, they cross the Boulevard St. Germain to drink beer and eat hard-boiled eggs at a place called Lipp's.

THE BATEAU IVRE, in the Place de l'Odéon, serves a cold Nordic supper from six to eight o'clock, a very good idea before theatre, and across the river, Souques of the Ritz Grill told me that, very often when people are going to a big party where there will be an elaborate supper, he is only too glad to serve a light dinner, a blessing to most people, particularly dieting Anglo-Saxons who are afraid to go anywhere without ordering a lot. . . . As I have said before, Prunier's up-town, at the corner of the Rue Traktir and the Avenue Victor Hugo, is most amusing between half-past six and eight o'clock, when people sit at the bar to have caviare before dinner. On Sundays, both for lunch and dinner, this is surely the liveliest and most informal place in town.

IN Paris the Polo season opens shortly, and the Club's grandstand is accessible to the public, which is a much better place from which to see the game than the terrace of the Club itself, for if you really and truly watch the game while you are having tea the members think that you are a little bit crazy.

G.P.A.

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MUSIC in Paris is performed at the most convenient times. The Colonne orchestra gives a rehearsal open to the public at the Théâtre de Chatelet every Saturday morning at nine o'clock, while the concert is at five in the afternoon, and at half-past two on Sundays; the Pasdeloup also plays at five on Saturday at the Théâtre des Champs-Elysées; the Lamoureux (my favourite) on Saturdays and Sundays at half-past four in the Salle Gaveau; the Orchestre Symphonique de Paris, with Pierre Monteux conducting, plays Sundays, also at half-past four, in the beautiful Salle Pleyel.

THE best plays in Paris now are *Le Sexe Faible*, at the Michodière, *Volpone*, still at the Atelier, *Les Criminels*, at the Arts, *Marius*, at Variétés, *Pardon, Madame*, at the Michel, *Amphytrion 38*, at the Comédie des Champs-Elysées, *Durand Bijoutier*, at the St. Georges, and at the Comédie Française, but for the performance of which you will have to watch the papers, *Le Voix Humaine* and a beautifully staged and acted revival of Prosper Merimée's *Le Carosse du Saint Sacrement*, where theatre-goers will find themselves reminded of the theme and setting of Wilder's *Bridge of San Luis Rey*. There are several revivals of the classics at present: *Tartuffe* and *le Medecin malgré lui*, to be seen in special matinées at the Antoine, and Cyrano, at the Porte St. Martin. For this next month, there will be a repertory given by the wonderful little company called *La Petite Scène*, at the Salle d'Iena, including Pirandello's *La Vie que j'ai donnée*. Spinelly is to appear in a new show, *L'Amour à l'américaine*, at the Palais-Royal. In fact, the theatre world offers ample fare to suit all tastes.

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NO BRANCH ESTABLISHMENTS ANYWHERE

A Contrasting Fashion Season By Sylvia Lyon

This will be a most contrasting season: women, for the first time in years, will again look like ladies, what with such very long evening dresses, with roses on the shoulder, and not so very long gloves, black or white with black gowns, biscuit-coloured with pale or bright or printed chiffon frocks. And long earrings will be worn as a necessary complement to the gloves.

As for the men, for the first time in years (in Paris) they will be gentlemen again, wearing tails, in order to be in keeping with the longer dresses. And then what slick-haired gigolo could help rising from his chair when dresses of such beauty come into the room? And, paradoxically, for the first time in nearly a generation, a man will be able to hide behind a woman's skirt.

White flowers of shaggily cut linen will be worn on black or dark blue tailleurs for the morning, pink flowers on crêpe de Chines and chiffons for the afternoon, and pink flowers on evening dresses. These might also give a hint to the men. I might add that pairs of great diamond shoulder clasps will be worn, but far be it from me to give this as a hint—it would not be proper, would it?

Never before at collections have I seen so many clients clutching inquisitively at the stuff that dresses are made of. For morning or sport one-piece dresses, belted, with round or softly scarfed necklines, are made of jerseys that look like tweeds, tweeds that look like jerseys, foulards that look like jersey, jersey that resembles foulard, crêpe de Chine woven to resemble wool, and silk and linen

to look like lighter wool, and tweeds designed like the weave used in men's suit material.

Many costumes, dark tailleurs or the short-coated satin ensembles to be worn for lunch until tea time, have satin blouses—pink, white, or honey-coloured.

There will be a great deal of black and white worn throughout the day; mysterious mixtures for the morning, black satin with short capes ending in an extravagantly knotted scarf of black and white, such as the model that Schiaparelli is showing; and for evening, dresses of black chiffon or satin, or ciré satin, to be worn with short white ermine jackets, which both Chanel and Molyneux are selling as fast as they can make them. One more new fabric: lace wool. Hélène Yrande uses this funny, fibrous stuff in a scarf which passes through the enormous collar of a motor coat to tie in a great knot at the front.

With this sort of country coat jersey bérets will be worn. Hat materials are equally intriguing: supple straws, draped as softly as silk, straw woven to look like tweed, called "paillason." For afternoon brims are being turned up and end almost anywhere in any fashion. Of course, there will be big black Bengal straws worn with the printed dresses; but these are uncomfortable for dancing, which is likely to happen anywhere.

A New Departure

The enterprising Café Anglais have opened a new quick lunch and snacks bar, with a grill, in a most decorative and intimate new room downstairs which has been given the name of "The Not," though it might be more appropriately called "The Why Not?" The quite delightful, if cryptic, frescoes on the walls are by Joseph Nerine, and one may dine or sup there very reasonably without dressing. Among those present at the opening night last Monday week were Lady Annaly, Lady Bowden, Lady Adair, the young Countess of Seafield—whose recent marriage to Mr. Herbert caused so great a commotion in Morayshire—Mrs. Stanley Knott, Captain Jolliffe, Mr. Nelson Keys, and Miss Tallulah Bankhead.

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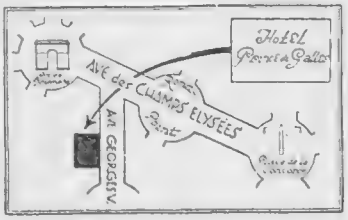

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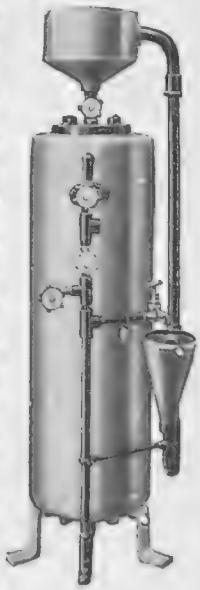

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There can be no doubt that the long evening dress has come to stay. Dance frocks extend to the ankles, while graceful trains will be worn at formal functions. Liberty's express this dignified model in one of their supple velvets, outlining the corsage with a rope of diamanté which falls in tasselled ends. Wonderfully blended colours make the short wrap of hand-printed tinsel brocade a thing of beauty. It is bordered with soft brown fur and lined with crêpe de Chine

Brimmed not Co... Br...

SPRING hats are always interesting, for they are as eloquent as the gay flowers which gladden all eyes with their glowing colours. For the moment cunningly draped caps and moulded cloches, with side brims which seem to spring from nowhere and end equally indefinitely, will more than hold their own, but when the warm days come and silk or chiffon frocks can be worn without wraps then wide-brimmed models will triumphantly establish themselves, for they so successfully balance the prevailing silhouette.

Here is an Alphonsine model in fancy crinoline straw from Swan and Edgar, the lines of which are in complete accord with those of the new afternoon frocks. Exquisitely shaded silk flowers are poised high on the back of the crown and trail down to the left side of the brim

Cleverly moulded draperies are a feature of the new cloches, the majority of which are rather wide at the sides. Henry Heath, 105, Oxford Street, uses coarse cellophane straw for this one, uniting it with felt, which is cleverly draped and folded at the sides to suggest a brim

THIS season cut is everything in the world of millinery, as in the world of dress. Simplicity of line is a salient feature of the large shady hats for summer wear, although intricate appliqués and empiècements proclaim the supreme skill of their creators. Not for a long time have trimmings been so charming and feminine. Posies of woodland flowers accent the graceful curves of drooping brims. More sophisticated, bunches of beautifully shaded silk or velvet roses are placed high at the back of other models, giving to them a hint of the Empire period, which is the source of many of our present Fashion inspirations. Cut-out lace motifs in leaf designs and soft floral chiffon underbrims add piquancy to youthful faces.

Hats do veal the ow

BAKU—often highly glazed or neatly embroidered—hemp, Panamalaque, crinoline, and finely crocheted Tuscan straw, which looks very like elephant's hair, all play important parts in Fashion's scheme of things. Light as feathers and as supple as silk, they are draped or folded and cut away in a manner that defies description. Crowns are much more shallow than those of last season. They may be slashed at one side, cleft across the top, or cut away over the brow, revealing a nun-like bandeau of folded organdie.

Baku is very fashionable this year. It is seen here allied with scalloped lace straw, which creates a halo effect around the head. Sponsored by Peter Robinson, this very becoming model is completed by a twisted satin ribbon tied at the back in a loose bow with long ends

Once again the charm of Baku is exemplified, this time in a graceful hat from Woollands, the brim sharply folded back across the front. Façot stitching is used decoratively at the back, where pink taffeta roses have alighted at the base of the shallow crown, which is encircled by an unusually deep band

SEMI-TRANSPARENT tweeds and tweed straws, the draped brims folded back to give an effect of flight, vie with lace wool, novel jersey fabrics, and loosely knotted string for the caps which so fittingly accompany the new tweed frocks and suits. Curved low at each side, they are brimless at the front and back, where a ribbon is tied in a careless bow with short loops and long ends. Clip-on brooches are worn over one eye. Linen will come to the fore as the season advances. Starched, embroidered with French knots, elaborately stitched, or decorated with drawn-thread work, it will be used for formal and informal occasions, either by itself or subtly allied with straw. Cretonne, printed crêpe de Chine, and shot taffeta are also used with excellent effect.

Skirts go to Even Greater Length

An ensemble which shows the prevailing skirt and coat length. Made in eau-de-nil Kasha, the collar and the sleeves are faced with tucks, while the dress has a graceful flared hem. It comes from Robert Heath's new Fashion Salons at 37, Knightsbridge, as does the hat of soft straw, embellished with black ciré leaves

THERE is always something stable about Fashion. Whatever one may say, whatever may befall, she goes on, ceaselessly evolving new styles from those that have gone before, making of them a mirror to reflect the customs of the age. And so it is that, welcomed or unwanted, skirts grow ever longer.

THERE is little change in sports clothes. They are governed by necessity, and only in details can they display originality. Town frocks and coats hang from six to eight inches below the knee, their apparent length being increased by high waists and moulded hip yokes; while in the evening dresses extend to the ankles —usually all the way round.

SUCH skirts are very full and are often intricately composed of uneven panels, inset with godets or flared at the hem, so that, although the general effect is one of uniform length, the folds part and sway when the wearer moves. Fluidity and length of line are outstanding characteristics of the Spring clothes, and everywhere there is apparent a lightness of touch and fabrication.

CAPES and boleros pay no heed to the hour, for they complement day and evening models with complete impartiality. Both are seen in diverse guises, both are contrived with subtlety and skill, and each owes its success to the establishment of the natural waistline.

Hand-knotted fringe is being used by some of the leading dress designers. In this dress from Harvey Nichols, of Knightsbridge, it is allied with turquoise green georgette, outlining the oval panels of the skirt and weighting the draperies on the sleeved coatee. Cut on Princess lines, it softly moulds the figure

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daytime accessories for spring

A beige morocco bag with a novel clasp, an umbrella with a python bordered cover and handle, a boldly patterned crêpe de Chine scarf, and a string of uncut coral, all of which would add distinction to a morning ensemble. They come from Robinson and Cleaver

ALMOST every dress has a narrow vest or a delicately embroidered lingerie collar and cuffs of organdie or georgette. Piqué is used for the narrow slips which edge the necks of coat frocks, silk piqué in petalled sections being seen on dresses made in soft woollen fabrics. Neither is there any monotony about sleeves and cuffs. Some are fashioned from scintillating beads; others have fine draperies; while yet another variety fit closely to the elbow, like a long glove.

UNUSUAL mediums are employed for some of the newest jewellery. There are bright necklaces of aluminium and long chains made of heavily knotted cord, centred with carved ivory plaques, while barbaric-looking stones, strung on flexible gold wire, provide strong colour notes. Nor are these all. Rubber tubing, loosely coiled rows of it in many colours, is threaded through twisted rings, and feathers are compressed into bead shapes.

BLACK or magpie-hued ensembles, with carefully chosen accessories—stockings and gloves of exactly the same shade; handbag and scarf (if one is worn) to match; and jewellery completely harmonising in colour and design—can never fail to achieve success. At all the latest Dress Shows black has been the dominant note in formal clothes, partly perhaps because it forms a very welcome change after the pastel tweeds which reign supreme for informal occasions.

Black is never out of favour. It expresses this marocain two-piece from Debenham and Freebody. The narrow white fur collar is tied in a bow at the back of the coat, and the dress is enlivened by a white georgette jabot heavily stitched in black to simulate ermine tails

NECKLINES seem to be a law unto themselves. An interesting point is that, however elaborate they may be, no loose ends are allowed to drift about. Fichu-scarves, cape-yokes which extend half-way down the upper arm, and pointed handkerchief collars—all are inset very neatly and very cleverly. Loose folds may give them an air of careless effectiveness, but each is held in place by invisible stitches, the line of union between the collar and the dress being marked by rows of hemstitching.

For the afternoon there is a gaily embroidered cloth pochette, a pair of blue and white kid gloves, and some jewellery, from Marshall and Snelgrove. The necklace and earrings are of varied-coloured pearls interspersed with paste rondels

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FLYING NOTES

For Photos

The turn-table installed at the Croydon Aerodrome used for accurately setting the compasses of cross-Channel air liners. The machines are swung round to the North point, each engine being run in turn to ascertain whether the magnetos are affecting the compass bearing

TRAVEL IS CHEAPER BY AIRWAY

By Capt. C. E. Ward

Air Services—Summer Time-table

IMPERIAL Airways have just published their summer time-table for the European Division, covering a period from April 12 till October 6. During June, July, August and September there will be four services in each direction between London and Paris on week days, and two each way on Sundays. The earliest departures from Croydon and Le Bourget are at 8 a.m., except from Paris on Sundays, when the first machine leaves at 12 noon. The fare by the 8 a.m. machine has been reduced to four guineas, which makes air travel really attractive. Four-engined machines will be put into operation some time this year, and additional 'planes are available when traffic is specially heavy. The Swiss Express is timed out of Croydon at 10 o'clock from April 12 until October 4, passengers arriving in Basle at 5.30 p.m. and in Zurich at 7 p.m. For Brussels and Cologne there is one service in each direction daily except Sundays, leaving Croydon at 9 a.m. and Bickendorf Aerodrome, Cologne, at 3 p.m. for the return flight. Services between London and Le Touquet have been cancelled, but taxi machines may be chartered at 5d. per passenger mile, a charge that is by no means exorbitant.

Miss Kathleen O'Regan, the well-known actress, is learning to fly, and she is here seen engrossed in the mechanical side of it. Miss O'Regan recently appeared in "By Candle Light," at the Criterion Theatre, following her success in "Young Woodley"

Air Sleepers

THERE are still no signs of night passenger services from London, even for through connections to distant parts of the Continent, though the French, Belgian, Dutch and German lines have carried out experimental flights from time to time. One must not assume that there is no demand, because travellers are always in the hands of transport companies, whether on land, sea, or in the air. The demand for night flying will come first of all for the carriage of mails and express freight, air sleepers appearing eventually when the safety of air travel by night has been fully proved to the public. Certain of the German machines are convertible for night travel with comfortable beds, and in the United States a few passenger services have been operated regularly at night. Nothing can happen, of course, until aerodromes are properly lit for night operations, and routes must be defined by lighthouses. Croydon, Le Bourget, Schipol at Amsterdam, Tempelhof at Berlin, and many other European terminal airports are used regularly for night landings, which is a step in the right direction. Before the War, exhibitions of night flying were staged at Hendon, and it seems a pity that no one has revived a spectacle which could be made much more thrilling with modern machines. Every pilot who has been up a few times at night knows that there is no difficulty about flying in the dark, in fact the air is usually clearer and actually less bumpy, which conditions apply in every part of the world.

Dates for Your Diaries

THE first flying meeting of the year at Brooklands was such a success that Mr. Reginald Pole has presented a cup for a race from Brooklands to Brighton, details of which will be published later. Talking of races, why not travel to the Grand National by air? Special air-liners are being run by Imperial Airways, and a number of air-taxis have already been booked, including the D.H.61 Leone, belonging to National Flying Services. Amongst future events of interest, the Household Brigade is having its annual competition for the "Guyan Maddocks" Cup at Heston on Saturday, June 21, when all private owners are invited to attend. The race for the King's Cup takes place on Saturday, July 5, for one day only, the course being reduced to 750 miles, with a start and finish at a London aerodrome. National Flying Services has a big programme of coming events, which will be published in full on April 16.

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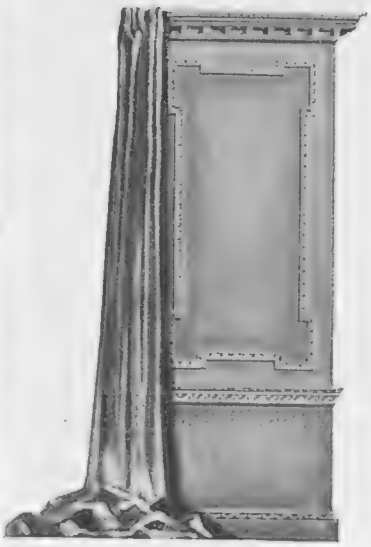

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SHOOTING NOTES

Sport and General

Over the sticks at the South and West Wilts Hunt Steeplechases. Above are seen Miss Diana Bell (the winner) on her Rattlesnake, leading from Miss J. Parham on Norseman, who finished second. This meeting, always very popular, attracted a large number of spectators, among whom were several well-known people

THE DOYEN OF MODERN GUNMAKERS By "Clodhopper"

HAD not my usually well-behaved though aged "Morris-Oxford" elected to jib suddenly exactly opposite Grantham Parish Church, I might never have learned that Joe Manton, the doyen of modern gunmakers, like many of his forefathers, was born, bred and finally laid to rest within Grantham Churchyard. I was homeward bound from a most disappointing duck-shooting expedition to the Lincolnshire fen country at the finish of the past wildfowling season, and the breakdown to the car occurred at an hour of the afternoon when the portals of all well-ordered hostelries are supposed to be—but are not always to those who "know the ropes"—closed against all travellers, be the latter never so respectable, parched or weary.

BEING neither a useful mechanic nor, incidentally, a lover of what our American cousins call "soft drinks," I left the car to be attended to at a local garage and, possessing something of the instinct of an antiquary, wended my way to the ancient parish church to hunt for interesting brasses and memorials. During my search I came across a simple monument bearing the following superscription: "In memory of Joseph Manton, who died universally regretted on the 29th day of June, 1835. Aged 69 years. This humble tablet is placed here by his afflicted family merely to mark where are deposited his mortal remains. But an everlasting monument to his unrivalled genius is already established in every quarter of the globe by his celebrity as the greatest artist in firearms that ever the world produced; as the founder and father of the modern gun trade and a most scientific inventor in other departments, not only for the benefit of his friends and the sporting world, but also for the good of his King and Country."

THE "immortal Joe" was the younger son of John Manton, of Grantham, in which town the former first saw the light in 1766. He, together with his elder brother, John, was apprenticed to a local gunmaker. John Manton, Junr., migrated to London during 1788; started gunmaking at 6, Dover Street, Piccadilly—within a biscuit's throw of the present premises of the world-famous firm of Boss & Co.—and remained at that address until his death, the business being carried on in his name up to 1865. Joe Manton's first visit to the metropolis, for the purpose of taking out a patent for one of his own inventions, was in 1790. The cheese-paring Government of the period offered to purchase the sole rights of the patent for the sum of £500. But Joe, having expended more than double that amount upon the invention, refused in toto the "generous" offer, greatly to the displeasure, it would seem, of his patron, the Duke of Richmond, who curtly told the young man from the fen country to do what he jolly well pleased with his darned patent—or something to that effect. Two years later Joseph Manton established himself at 25, Davies Street, Berkeley Square, and his first patent for improvements in firearms is dated 1792. During the year 1825 the now eminent gunmaker moved to Hollies Street, W., where, I believe, he died just ten years later. His sons continued the business until 1840, when it was taken over by Charles and Henry Egg, who also became famous as gunmakers of high repute.

THAT Joseph Manton was not only a great gunmaker but also a very companionable and intelligent man is obvious. That great all-round sportsman and prince of wildfowlers, past and present, Colonel Peter Hawker, used to declare that Joe Manton was the only gunmaker in the kingdom worthy the name. Indeed, Hawker entertained such a high opinion of "his old friend Joe" that he would frequently travel up to London by post-chaise from his fowling-grounds to discuss "charges."

HARKING back to last week's Shooting Notes, which, owing to lack of space, were rather "headed and tailed," I should like to remark that the average keeper of to-day is an intelligent man and a sound woodcraftsman to boot. Such men will not wantonly slaughter every rare and interesting species of wild animal and bird that comes within range of their guns. It is, of course, impossible to convince—as some hunting covert-owners and fox hunters vainly attempt to do—a keeper whose business it is to maintain a good head of game on a shooting, that foxes and pheasants live together in amity. He knows thundering well that they don't and never will. But if in a hunting country it be clearly explained to him that the little red rogue is too gallant a beast of the chase to be included in the list of common vermin, and that he provides the finest sport in the world as a pilot to hounds, a reliable and trustworthy keeper, though ever regarding Sir Reynard as an arch-enemy, will refrain from destroying foxes in the coverts under his charge. In non-hunting game districts one can say but little against vulpicide, though I would almost rather put down some of my own relations than a healthy, straight-necked fox.

MAX BAKER'S SHOOTING NOTE

CARRION CROWS WITH THE RIFLE.

ONE of the most rarely practised and at the same time most deadly of attacks on the carrion crow can be applied during the coming weeks. This inveterate slayer of nestlings breeds early in order that its young may thrive on the tender mites stolen from other homes. In the bare tops of elms and similarly tall and isolated trees, a collection of sticks can be seen that hardly seems capable of sheltering so large a bird, as it must when the parent is engaged on incubation. Carrion crow nests are not invariably conspicuous, some being artfully hidden at the junction of limb with trunk. The recommended method of attack is with rook rifle, for preference, by two shooters so armed who at a signal fire through the nest, the thrill being when Mr. and Mrs. Crow proves to be at home and gets the surprise of his or her life, which has now run its course. An experimental visit will discover the right period. Do not be satisfied to cover your immediate territory. There is no farmer who nurses a kindly feeling for this murderous thief, hence he will welcome any means which can rid him of a few. In these days when private residences straggle so deeply into the country, many an unrealised sanctuary exists for the crow. Most back-to-the-land enthusiasts keep poultry; therefore, recite your explanation of mysterious casualties and, in the sequel, indulge a preface to the rook shooting season.

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BOOKS AND PEOPLE

By Leo Bates

Miss Peggy Webling, who adapted the popular thriller "Frankenstein" from the original book by Mary Wollstonecraft Shelley. This play is having a successful run at the Little Theatre, where Hamilton Deane plays the title rôle

Miss Sitwell and Mr. Pope

By Ralph Straus

They tell you—and I believe them—that novelists make the best biographers. What, then, of poets with the biographical itch? Is there a poet of any distinction who has also been a biographer of note? I cannot recall one at the moment, except Edmund Blunden. At the same time there seems no reason why a poet should not make a good enough biographer, particularly if the subject happens to have been a poet himself.

Now there are some people who profess themselves unable to accept Miss Edith Sitwell as a serious poet. To them she is too "modern," altogether too bizarre. They rather fancy that she is "trying to get at them," with her curious rhymes and still more curious words. What, then, will they say of her latest book, which is a full-length biography of *Alexander Pope* (Faber and Faber: 15*s*.)? I fancy that they will be considerably surprised. There is certainly nothing curious or bizarre in this book, which only differs from most biographies of the day in attempting to whitewash instead of to blacken its subject.

Pope was a very great poet, but he was hardly a great man. Miss Sitwell does her best for him, but even she is forced to admit that his faults were many and varied. She extols his acts of kindness, his loyalty to friends, and his hatred of cruelty and oppression, and she does not excuse his untruthfulness or his malice. Instead, she attempts to explain them; and it is just here, perhaps, that her book is most valuable.

For myself, I could wish that she had something that was new to give us, though that, perhaps, at this late day is too much to expect. What she does do—and very well it is done—is to make clear the great handicap under which his battle for life was fought. That he was a Catholic was not in his favour; but he was also a hunchback who was never really what we should call "fit" to-day. Worst of all, the grossest of unfair weapons were constantly being used against him. It is hardly to be wondered at that he was forced to adopt measures to protect himself.

The trouble was that these measures were so often ill-advised. He developed an almost unbelievable cunning, whereby not only should his enemies be defeated, but he himself lifted up to almost ridiculous heights. The story of his relations with the unspeakable Curll must be read in detail to be believed. (Miss Sitwell, by the way, need not have been so worried, as she seems to be, by its intricacies.) His vanity, too, was excessive. Time and again he told the most outrageous lies about himself. But does it matter? He was a very great poet.

Mr. Edmund Blunden, one of the few poets of distinction who is also a noted biographer. In the accompanying article Mr. Straus discusses the relationship between those two literary attributes

On the whole Miss Sitwell's portrait is fair, though it is not without its tiny mistakes. I think, too, that she has been judicious in her treatment of the Blount sisters and Lady Mary Wortley. More important, she has made of Pope's life an interesting and understandable story. But there are no Sitwellian fireworks in her book, and I confess that I had looked forward to something of the kind. Moreover, the one glimpse of a background that we are given has been squeezed into a single chapter. But it is a jolly book to have, and its illustrations are by no means the stock portraits which have done duty on so many occasions.

And talking of those old days and good illustrations reminds me that there is a new edition of the *Memoirs of the Comte de Gramont* (Routledge: 15*s*.) ready for your inspection. And it really is new, for Mr. Peter Quennell has not been content with a reprint: he has made his own translation. Anthony Hamilton, the author of this most engaging book, had not a drop of French blood in his veins, but these *Mémoirs* were written in French, and have not always gained in translation. Mr. Quennell is "modern" but never slangy; and he is delightfully easy to read. Also he is lucky in his editor, Mr. Cyril Hartmann, who provides just the right sort of commentary at the end.

And what a gorgeously entertaining book Hamilton succeeded in making! He was hopelessly wrong in his chronology, but what does it matter? Here is a picture of Charles II's Court, such as you will find nowhere else. It is a brilliant (and sometimes malicious) historical novel. Our grandmothers thought it decidedly naughty, but we can smile at their fears to-day. And here, perhaps, you have the most delectable edition ever printed.

I pass on to another new book which has delighted me. It is not a novel, though I am convinced that its author, Mr. Moray McLaren, could write a very good novel if he chose. *Return to Scotland* (Duckworth: 8*s*. 6*d*.) is described as "an egoist's journey." It is a sprightly account of a young man's walk through a great part of Scotland, but it is also much more than the diary of a pilgrimage. I have always maintained that a travel book must primarily be the expression of a personality. Mr. McLaren never leaves you in the least doubt as to what sort of

(*Continued on page* viii)

A Masterpiece by An Old Master

John Haig

no finer whisky goes into any bottle

Haig

THE OLDEST SCOTCH WHISKY DISTILLERS IN THE WORLD

BOOKS AND PEOPLE (continued from page vi)

man he is. He met with all kinds of amusingly unexpected adventures, and these are set down with a joyously virile pen; but he also has a philosophy of life, and this, too, emerges with an engaging clarity.

THE book, indeed, may be safely recommended, even though you may have no particular interest in Scotland and dislike folk who live not too respectable lives. There is fun in Mr. McLaren's entertaining pages, but there is also a wistful beauty. He takes you with him into strange and sometimes very dirty places, but you are also taken on to the heights. And at the end I shall be surprised if you are not, like Oliver, asking for more.

I PASS on to a novel or two. And, first, there is a really exciting yarn by Victor Bridges called *The Secret of the Creek* (Hodder and Stoughton: 7*s.* 6*d.*). Now Mr. Bridges not only knows how to tell a good story, but he can mix up agreeable mystery with the best kind of romance. You may call his new book a "thriller," but you can also call it a love-story. You may think that Mr. Cameron pilots himself into an engagement with the quite adorable Jean at an almost incredible speed, but it is the speed at which you would like to manage such affairs yourself.

JEAN, indeed, is the most charming creature ever born to be nearly drowned and nearly burnt and nearly ruined, and to be rescued from all such unpleasant affairs by the same man. Their romance, moreover, is so delightfully told that even if the creek had contained no secret at all Mr. Bridges would have written a most satisfactory book. As it is there is mystery *and* adventure *and* romance, and you read the book through at a sitting.

I CAN also recommend *Courage for Martha* (Secker: 7*s.* 6*d.*) by Barbara Blackburn, who, you may remember, wrote *Sober Feast*. Martha certainly needed courage, for she was born in unfortunate circumstances, was required at an early age to earn her own living, had to work during the war in Government offices, and married a man who was not fighting at all on the home front.

SHE is a likeable creature, and her adventures are picturesque. Also her husband is one of those good fellows who —you are nearly certain—will sooner or later be killed in France. But—will he? The tension becomes almost uncomfortably acute. And if Garry *is* killed, it is hardly likely that his rich family will do much for the widow. But Miss Blackburn is writing no tragedy. She is daring enough to bring her hero safely home, and I, for one, was genuinely pleased. This is another really enjoyable book.

LAST week I mentioned a mystery story without a crime. This week I would draw your attention to Mr. Alan Thomas's new story, *Daggers Drawn* (Benn: 7*s.* 6*d.*), in which there is a serious crime but no mystery. Yet the story of the murdering of Lionel Rockstro in the Chaldean Club—there is hardly a doubt as to the "criminal" from the moment the murder is committed—is just as attractive as it would have been had you been led away by half a dozen false clues. For Mr. Thomas is writing about people who are real, and this is the kind of thing that could very easily happen—even in so starchified a place as the club in question.

THERE is no falling off in the number of new novels which, without being outstandingly good, make pleasant enough reading. Eric Simons, for instance, in *Dear England* (Hodder and Stoughton. 7*s.* 6*d.*), tells an old story, but tells it well. I am a little tired of the rich young employer who is suddenly brought to see that he may not be playing the best kind of cricket by merely doing his job, and Peter Halliday's experiences are not strikingly unusual. But there are some excellent scenes in his board room, and one or two excitements, and the book may comfortably be put on one's library list.

THE same applies to Frederick Markham's *Archibald* (Benn: 7*s.* 6*d.*). You have all read about Archibald before —the young man with the thick skin who gets on and on and on without any particular difficulty and finishes up in the peerage. As soon as you are introduced to young Mr. Piper you know more or less what is in store for him, and, incidentally, for you. He will probably not be able to fight during the War, he will certainly get his K.B.E., and he will not be satisfied until he owns at least one newspaper. He is, in fact, the post-War "card," not at all the kind of fellow that I should care to meet in real life, but amusing enough to read about.

R. S.

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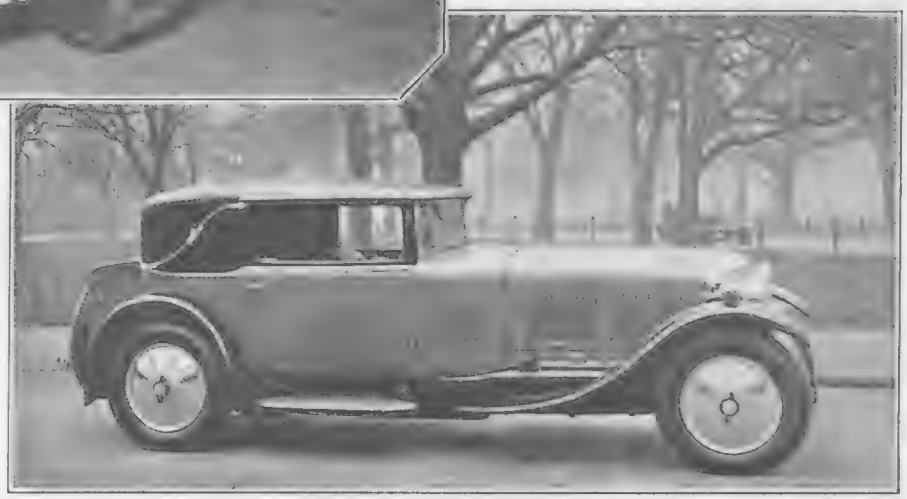
MOTOR NOTES

THIS PARADISE FOR THIEVES

By E. M. Wright

Leslie Vernon and Phyllis Bourke, who play the leads in "Clowns in Clover," the popular revue that is now touring the Provinces. They are seen acting in a short sketch entitled "Road Scholarship," a prominent feature of which is this Gordon England 1929 Stadium Austin Seven car



A Speed Six Bentley with a Sportsman's Coupé body belonging to Mr. Carlyle Blackwell, the well-known film actor

As a standing source of news in the Press, car stealing of one kind or another is as common a subject nowadays as the weather, and for the sufferer to complain is about as much practical use as puffing out one's cheeks against a thunderstorm. For practising the gentle art of spiriting away someone else's motor car the gentry who live by preying on society are finding this country a veritable paradise. What matter the law or the people who enforce it? There are, I venture to say, far more prosecutions against the car owner for obstruction or for leaving his doors locked than against car thieves.

***

Car stealing is becoming a recognised business in the lower strata of society, and, like every business, it has its departments. These may be roughly divided into (1) the so-called "joy-rider," and (2) the genuine thief. It is the first that is most exasperating, because, far from assisting us against him, the law actually handicaps the car owner. The joy-rider is the gentleman who simply borrows a car without leave, uses it ad lib., and abandons it wherever and whenever he likes, probably in a smashed-up condition. He cannot be successfully prosecuted because he has not taken the car "with the intention permanently to deprive the owner of its use." Of course, this gives a perfectly wonderful loophole for the *genuine* thief. He jumps into a car, let us suppose, in some car park, makes off with it and heads for the "receiver's" depot, where the car will be altered in appearance and made ready for sale. If by any chance he *is* stopped on the way, questioned, and possibly arrested, he can plead that he was merely borrowing the car for a joy ride, and there is nothing to prove that he was not. Undoubtedly many thousands of cases of attempts at genuine car stealing have been camouflaged in this way.

***

Provided the joy-rider does not attempt to sell the car, and provided he is able to pitch a pretty yarn in court, the worst he has to fear is a petty fine for stealing the few gallons of petrol he has unlawfully consumed, and perhaps a rebuke from the Bench. One magistrate, appalled by the number of "car stealing" cases in his court, went so far recently as to threaten severer punishments *in the future!* At first sight one might be tempted to ask why "in the future"? But the answer is that such a threat is a mere waste of breath so long as the law remains the farce it now is. Even the magistrates recognise as much, and they have officially urged the Home Secretary to introduce a reform which is long overdue.

***

But not content with the monstrous injustice of statute law, the London Traffic Advisory Committee must needs add to the difficulties of the hard-pressed motorist by making his own common-sense precautions against theft illegal. He is forbidden to park his car with the doors locked; in other words, he is denied the protection of the law against the thief, and is forbidden to protect himself! Officialdom argues, with some show of reason, that a locked and hence immovable car prevents other cars from getting in or out. But officialdom conveniently ignores the fact that while there is no adequate surveillance of car parks the motorist *must* lock his car as his only real precaution against the loss of either the car or its contents. Officialdom admits that there is grave risk of such partial or total loss, but, while piously urging motorists to take greater care of their property, refuses them the one sure means of doing so. To the lay mind it is abundantly clear that the only way out of this Gilbertian impasse is to post at every car park sufficient police to make thieving a virtual impossibility.

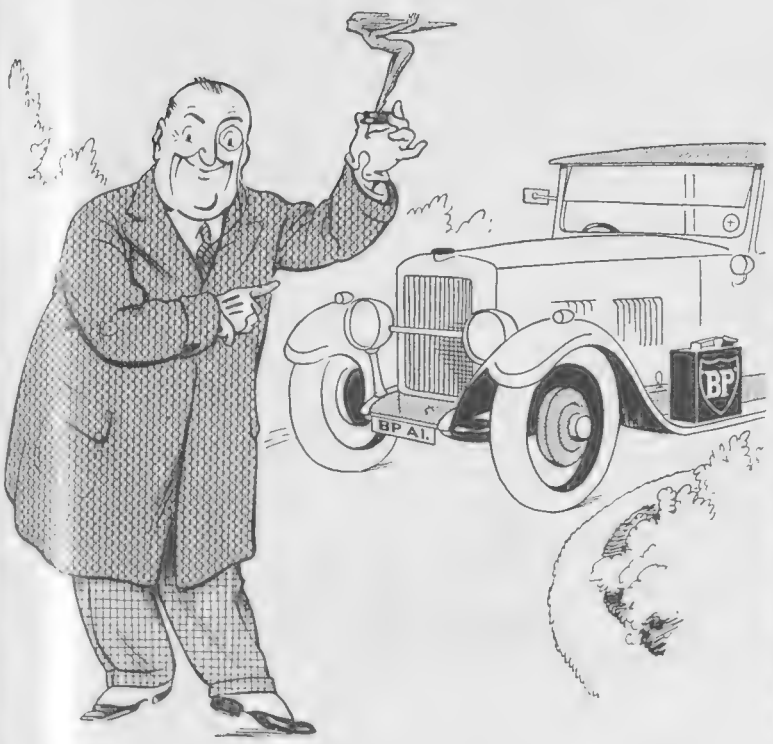
***

This may even come to pass, for not the least of the benefits of the new Traffic Bill will be the changes it will effect in police routine. No longer will able-bodied constables waste their time collecting victims from among those who are in essence law-abiding citizens, while thieves and bandits ply their trade unmolested. Those constables who have been engaged in such useless work will be available for the suppression of genuine crime.

(*Continued on page* xii)

Popular Phrases Illustrated

Giving it a miss



"I'm giving my old 'bus a treat-
A mascot so trim and so neat.
Since I used new 'BP'
It's the first 'miss' you see
My car's ever had. Aint she sweet!"

The New "BP"

Puts new life into your Car

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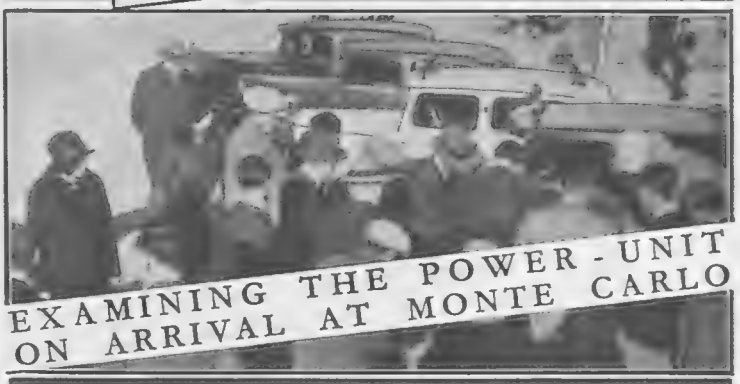
THE CAR THAT'S SET ALL THE WORLD TALKING



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Readers of this journal will agree that no test could be more severe and that such a result as is above recorded is conclusive evidence of the highest standard of reliability in high speed touring.

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MOTOR NOTES (continued from page x)

Capt. Black at Standard's

CAPTAIN JOHN P. BLACK, who was until recently joint managing director of the Hillman Motor Co. for a number of years, has now been appointed to an important executive position on the board of the Standard Motor Co., Ltd. In his new position he has the advantage of a capable staff which has done excellent work in the past, and a range of cars that offers almost invincible value in their respective spheres. This, in conjunction with his own lengthy experience, augurs well for the future of this old-established concern.

Racing Film

AT the fine showrooms of Jack Barclay, Ltd., in George Street, Hanover Square, I saw a remarkable new film that has been produced depicting the main sporting events of last season. All last season on road and track the Bentley concern had remarkable success, culminating in Jack Barclay's winning of the 500 miles race at Brooklands in October. This film is one of the best that have been produced dealing with a motor subject.

Outboard Electric Starters

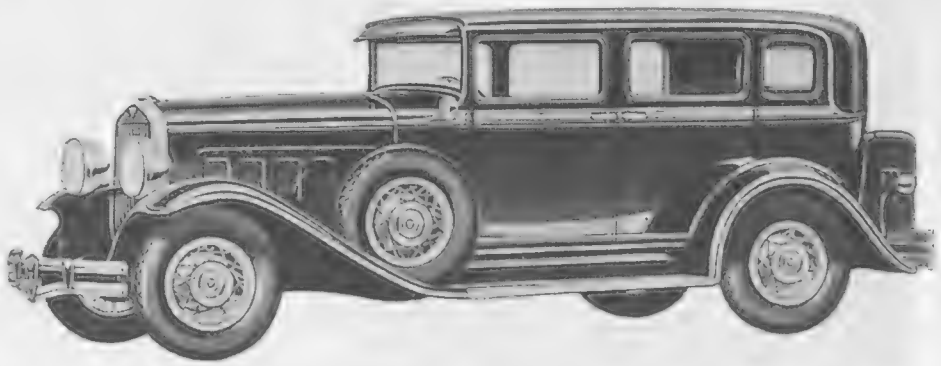
THE first outboard motors in this country to be equipped with electric starters are the new Elto Senior Speedster models, which are now on view in the showrooms of the Elto Motor Sales Company, of 24, Harrison Street, W.C.1, near King's Cross Station. These are the 14 h.p. heavy duty motors specially designed for driving runabouts, small cruisers, utility boats, etc. By the way, Mr. J. W. Shillan, of this company, has just been authorised by the proprietors of the Welsh Harp, Hendon, to organise a speed-boat service on the lake. This is now under way, and runs may be enjoyed any day of the week. The boats used are Dart inboard runabouts and Wrightcraft runabouts equipped with Super Elto inboard motors.

New Caravan Showrooms

THE London Caravan Company, who are the world's largest distributors for the famous Eccles caravans, have moved their head office and showrooms from Great Portland Street to new premises at 18-21, Dering Street, New Bond Street, W. The new showrooms contain a remarkable display of Eccles models and are the largest caravan showrooms in Europe.

Flying Squad for Repairs

IF there are some British motor car manufacturers who are inclined to neglect the matter of service, this certainly cannot be said of the Singer Company, as witness the latest scheme this go-ahead firm has just evolved. A fleet of Singer Junior delivery vans has been equipped with a full complement of tools and spares to carry out all types of running repairs. These cars, in the hands of expert driver-mechanics, are regularly working from Coventry in different directions, and are at the disposal of Singer owners and dealers. If a Singer owner wants any advice concerning his car or any adjustments made, he has only to ring up his local dealer, who will make arrangements for this travelling service depôt to call upon him when available. It must be understood, of course, that work is only undertaken on cars during the period of guarantee. In addition to the travelling cars, a "flying squad" model is kept in reserve at Coventry for urgent calls in the Midlands. E. M. W.



Comfort is combined with smartness in this new Hudson Super 8. The interior is well fitted and affords the traveller every comfort

ROVER beats the BLUE TRAIN

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The ROVER engine ran like a clock from start to finish, lubricated with Wakefield CASTROL, as used and ***exclusively recommended*** by the Rover Company Ltd.

Using WAKEFIELD CASTROL "AA"

The CASTROL Grade for your needs is shown on the Wakefield Index Chart at any Garage—but when asking for it, emphasize the word **CASTROL**, and so make sure that you do not receive an inferior oil.

Wakefield CASTROL will mix with other oils—but naturally is best uncontaminated!

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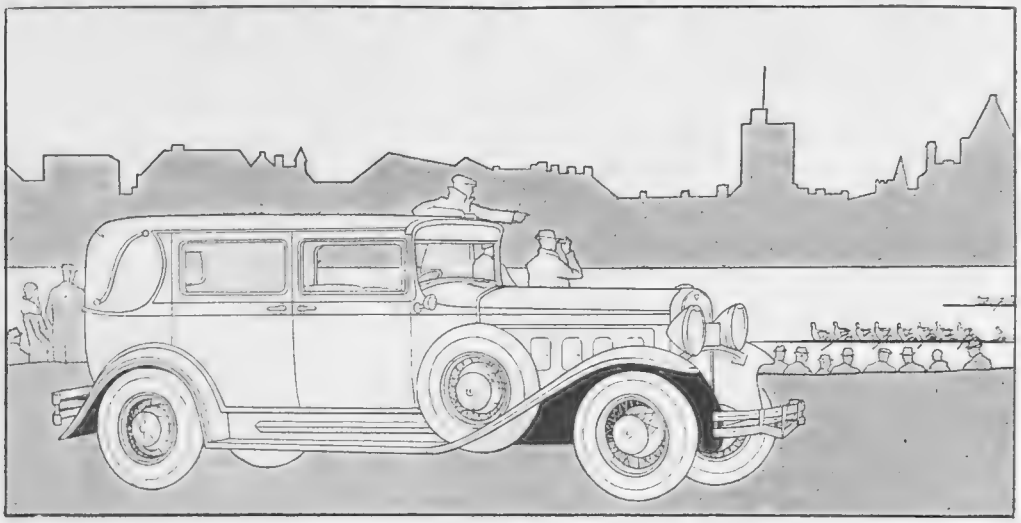
THE HUDSON SUPER 8



produces great power with rhythmic smoothness —

Pulling power with rhythmic smoothness is nowhere more evident than in a boat race. Here is no lost energy but smooth well-timed motion throughout. The Hudson Super 8 motor gives you more than this — it gives you power without labour — silky smoothness of an active yet effortless kind — at any speed up to 80 m.p.h.

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When you see the attractive lines and luxurious appointments of this new eight — and ride in it — you will understand that an entirely new standard of motor car value has been established. You may obtain this latest type in motordom for only **£360.** Why pay more for any car?

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How to Make Money at Bridge

XIV—Contract Conventions: (E)—Showing Aces

By "Aces Easy"

SAVE in the pip-counting systems which I shall discuss later, the technique of Contract in its later stages shows a peculiarity unknown in any card game. One may bid a large contract on chicane of a suit or the singleton ace or the ace-king bare. Before embarking on this only apparently fantastic system of play, however, one must thoroughly understand—and so must one's partner!—the method of arriving at the suit in which it is decided to play the hand. This is termed "setting" a suit, and various means of attaining this end are available.

THE simplest and best method is the bidding and assisting of the first suit mentioned by the original name of a suit. Thus (a) Dealer South bids a Spade, West no bid, North three Spades—Spades is "set" as the Trump, and any subsequent bid by North or South is to be construed solely as informatory. Or (b) South two Spades, West passes, and North three Spades; Spades is "set" again. If West calls, the position is more complicated. In (a) if West mentions two Hearts and North gives a pre-emptive raise, the suit is "set"; but if West goes a pre-emptive three Hearts over a Spade, North's three-Spade bid does not "set" the suit, as the call might be merely a game-saving measure.

ANY unnecessarily high bid automatically "sets" a suit, bid over partner, opponent, or freely. Thus South, three Spades, "sets" the suit so far as North is concerned or South one Spade, North three Hearts "sets" Hearts for South. Two Hearts would be a suggestion; three Hearts is a command. One must achieve at least a bid of three to set a suit—but every three bid does not set it. Once a suit is set one may start showing aces and exposing chicanes. This is a most important adjunct to slam bidding, as it conveys to the potential declarer exactly what cards he may expect to lose if he ventures to a slam contract.

ACES, in contra-distinction to suits, are shown from the bottom up, not the top down. If one bids a Diamond it denies the possession of any higher ranking bid; if one shows the Diamond ace it denies the possession of any lower ranking ace—i.e., the club. Thus, on S—A, K, Q, x, x, x; H—A, K, x; D—K, J, x, x; C——, South will call probably two Spades (if a demand bidder) and if North goes three Spades South should search his hand for a suit in which, providing Spades be Trumps, he has no losing tricks on the first or second round. He has two such suits—Hearts and Clubs—and must therefore bid the lower suit first, saying four Clubs. If North holds S—x, x, x; H—x, x, x; D—A, Q, x, x, x; C—x, x, he shows the Diamond ace by bidding four Diamonds. South now has the option of calling (i) four Spades, the exact game bid to stop further calling; (ii) four Hearts to show his other slam combination; or (iii) five Diamonds to show North he has the King and/or a singleton in the red minor.

ALTERNATIVE (iii) is the best thing to do, and North, with nothing else to show, goes five Spades in Spades—saying, in effect, "I have nothing else to show," as he has losing Hearts. South now realises his partner has gone so far without knowing Hearts are not dangerous, and he bids (i) small slam in Spades, (ii) grand slam in Spades; (iii) six Hearts. Of these three alternatives (iii) is the best, and North, holding the queen of Diamonds to eke out the suit of which his partner has shown the king, goes the Spade grand slam. Unless four Spades to jack are in one hand or the opening lead is ruffed, it is a certainty.

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Mr. Storm, Consul-General in Oslo (Norway), states:

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M.S.

DOGS

"DIGNITY and IMPUDENCE" By "The Kennelman"

THOSE very knowledgeable fanciers, the Duchess of Newcastle and Miss K. Emery, will both be judging at the Fox Terrier Show at Bristol to-day, Wednesday; the Duchess for the Wires, of course, and Miss Emery the Smooths. And next Wednesday and Thursday will bring "The Show of the North" in Manchester, in which the competition of South-country exhibitors is always keen and seldom unsuccessful, especially in the larger breeds.

APROPOS said "larger breeds," one reader now in the fascinating throes of the process of "choice of breed" writes: "We're all agreed in preferring big Dogs, and we have plenty of accommodation and good open country round us; but, upon the whole, we're a little frightened of the giants that weigh as much as a hefty man and eat as much as two, especially as we mean to have two or three and, later, to breed, if possible. What do you recommend?"

WELL, what about the Scottish Deerhound, that romantic cavalier of the canine race? Scaling no more than 80 to 90 lb., he is a small eater, a wonderful galloper, a model of grace and dignity, and, properly brought up, as *convenable* in the drawing-room (or garden) as your primmest maiden aunt, so deft and lissom is he. To those who know them best it's puzzling to find that the numbers of this aristocratic family have not of late kept pace with the increase in other breeds, for their faults are all to seek and their charms obvious. But the fact, anyhow, makes them the reverse of commonplace, and their beauty gives distinction to any home. Their wonderful brown eyes do not belie their gentle gallantry, for their natures resemble their looks. Fleet and indomitable after deer, they are not fighters or quarrelsome, and they are not barkers. They fit admirably into home life, and are cleanly to the point of daintiness in their habits. The secretary of the Deerhound Club (breeder of many beautiful champions) is Miss Loughrey, of Rosslyn, Londonderry. There are well-known Deerhound kennels in Durham, Cheshire, Gloucestershire, Norfolk, and in Kent, Surrey, and other southern counties.

Photopress

Nymphæa Jason, a Poodle belonging to Mrs. F. Hutchinson, priced at 75 guineas. It is interesting to note that the modern cult of hairdressing is even extending to members of the canine world

APART from the fifteen hundred Shows now staged in every year, and the doggy lore to be acquired from them, there really is small excuse nowadays for lacking the practical knowledge that makes for success and content in Dog-keeping. "The Kennelman" came across an excellent little booklet the other day called "Hints and Tips for Dog-Lovers." It is given away without charge, and through it Dog-owners can obtain free guidance from a fully qualified M.R.C.V.S., by addressing the Veterinary Editor, Publicity House, Bucknall Street, W.C.2.

He'd love a good scratch, but . . . don't let him have it

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RUSSIAN SALAD.
SARDINES À LA ROYAL.

SUPRÊME DE SOLE JAFFA.
(By courtesy of M. Quaglino, of "Chez Quaglino."

SALMIS OF DUCK.
POMMES SAUTÉS.
HARICOTS VERTS.

CRÈME CARAMEL.

CAFÉ.

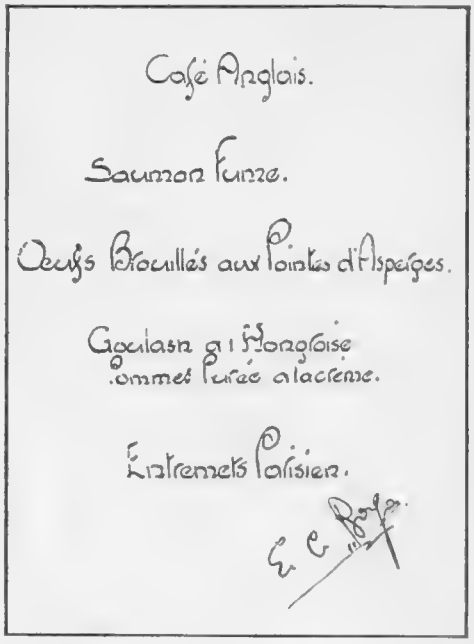
Sardines à la Royal

THE sardines are served on shredded lettuce, seasoned with oil and vinegar, and garnished with strips of beetroot, gherkins, and white of hard-boiled eggs.

Suprême de Sole Jaffa

CUT a Jaffa orange in two. Remove the flesh in sections, cleaning off all the pith. Keep four of these sections apart, and with the remainder make some orange juice. Take two fillets of sole and cook separately. Prepare a sauce as follows: Mix the orange juice with the stock in which the sole was cooked. Cook it until it gradually becomes thick, and then add two spoonfuls of double cream.

To Serve.—In each of the orange rinds from which the fruit has been removed place two little quenelles of sole with a little sauce in the bottom. On the top of this place the fillet of sole, which is folded until it fits into the rind. On either side of the fish place a section of the orange, which has been kept apart. Cover over with the sauce and put in an oven until the top is brown.



The menu of an appetising lunch served at the Café Anglais. It is signed by M. Borgo, the maître d'hôtel

Salmis of Duck

PUT 3 oz. of butter and 1 oz. of flour in a stewpan and allow to brown. Add by degrees half a tumbler of very good stock and the same quantity of red wine, two shallots, a bunch of herbs, a bay-leaf, pepper and salt. Put in the bones and carcase of the bird, and let all this boil gently for half an hour. Strain it through a colander, and put the gravy back in the stewpan, and, just when on the point of boiling, put in all the pieces of bird. Take the stewpan off the fire, add a little lemon-juice, put the lid on, and leave it by the side of the fire for another half-hour. To serve, lay the bird on some toasted bread and pour the gravy over, and garnish with slices of lemon.

Goulash Hongroise

(As served at the Café Anglais)

PIECES of ribs or shoulder of beef, season with pink paprika au fried with onions, add flour, moisten with brown stock, add dice of tomatoes and a little tomato purée, cook 2½ hours; when nearly done add some shaped potaoes and serve when cooked.

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Service Advertising.

F. Parkin

A view of the beautiful new golf course at the Palace Hotel, Torquay. Although this is only a miniature course, it baffled several professionals and well-known players in a recent competition

Tradition and Initiative

An outstandingly interesting event is the installation by H. J. Nicoll of the latest form of arcade frontage at their well-known premises in Regent Street. This is the culmination of a reorganisation policy that is now nearing completion. Nicoll's have long been famous for their tailoring, and they have now added new departments, which comprise sections for made-to-measure, ready-to-wear, outfitting service (underwear, hats, boots, pyjamas, sundries, and trunks), and tropical kit for men, while for ladies there are, in addition to these, departments for outsize, leather coats, etc. Though some may regret these changes in a firm that has clothed many generations, yet all will find a visit to these newly arranged premises well worth while.

THE EDITOR'S BOX

Correct Foundation Garments

Day-by-day dress shows are being held and new creations are being displayed. The Princess line, which softly silhouettes the figure, and the acceptance of the natural waist, make it imperative that correct foundation garments should be worn. From March 15 till the 22nd the leading drapery establishments in the country are celebrating a National Twilfit Week, when the very latest models of Twilfit corsets will be shown. These have been specially designed to harmonise with the prevailing line, and they can work wonders even with a difficult figure.

Gothard Pullman Express

The International Sleeping Car Company have announced that the above train will in future make a daily run between Bâle, Lucerne, Lugano, and Milan. This service was put into operation on Saturday last, and all seats can be booked in advance. The express is composed exclusively of first- and second-class Pullman cars, with a kitchen attached to every pair, and travellers are afforded every luxury and comfort.

"Bridge Hints"

Mr. A. E. Manning Foster, the eminent authority on Bridge, has just written a most useful and compact 48-page book giving hints on Auction and Contract Bridge which is designed to fit conveniently into the waistcoat pocket or into a lady's handbag. The chapters on bidding and on play, and the illustrative "Auction" hands, are very clear and comprehensive, whilst the pages dealing with "Contract" will be found exceptionally serviceable, especially the notes regarding the manner of scoring and the penalties. Although a great many books have been written on Bridge, it is not often that one has the opportunity of being able to find what is wanted almost immediately. In this compilation the author has tabulated all his facts in a clear and concise form, and it takes hardly a minute before any point, however small, can be referred to. The book is issued by the Liverpool and London and Globe Insurance Company, Ltd., and readers may obtain a free copy of "Bridge Hints" by writing to the head office of the company at No. 1, Dale Street, Liverpool, and mentioning this paper.

The Berkefeld Water Softener, one of the most useful of domestic appliances. It only requires a few gallons of water and a small quantity of kitchen salt and can be generated in a few minutes. It is manufactured in three sizes, all particulars being obtainable from the Berkefeld Filter Co., Sardinia House, Kingsway, London, W.C.2

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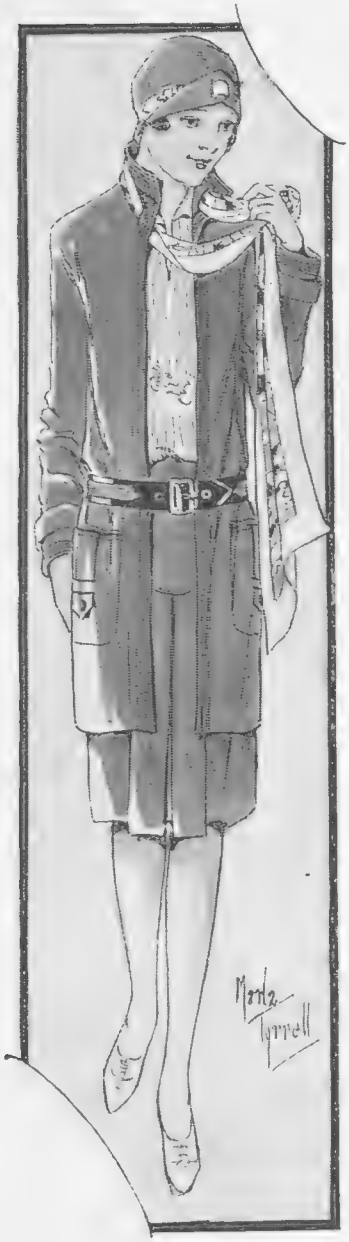

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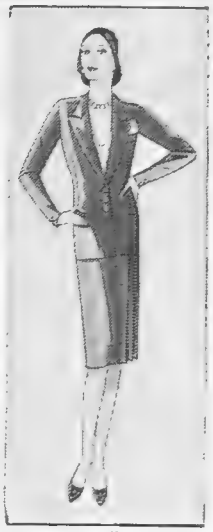

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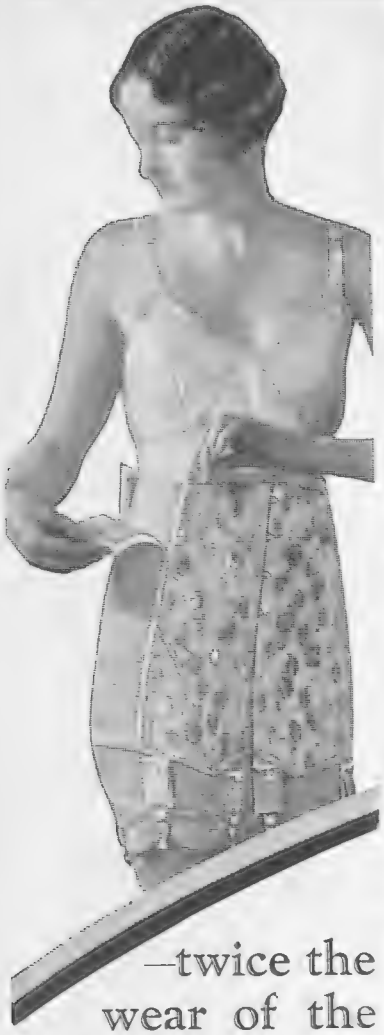

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V. 58.

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Your Cold must disappear

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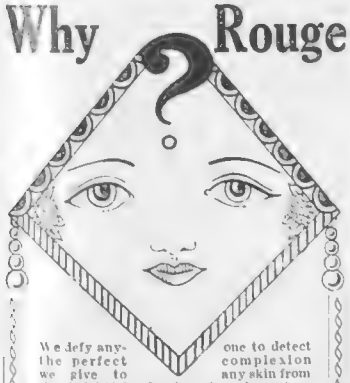

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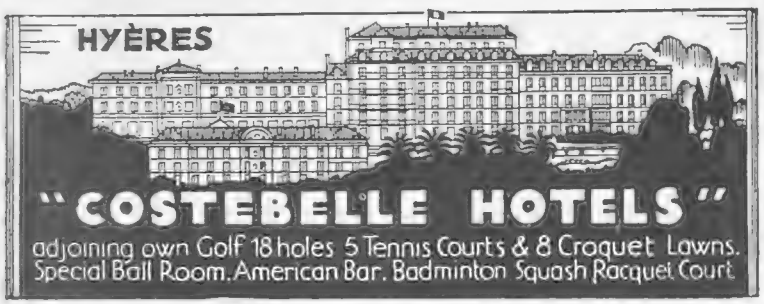

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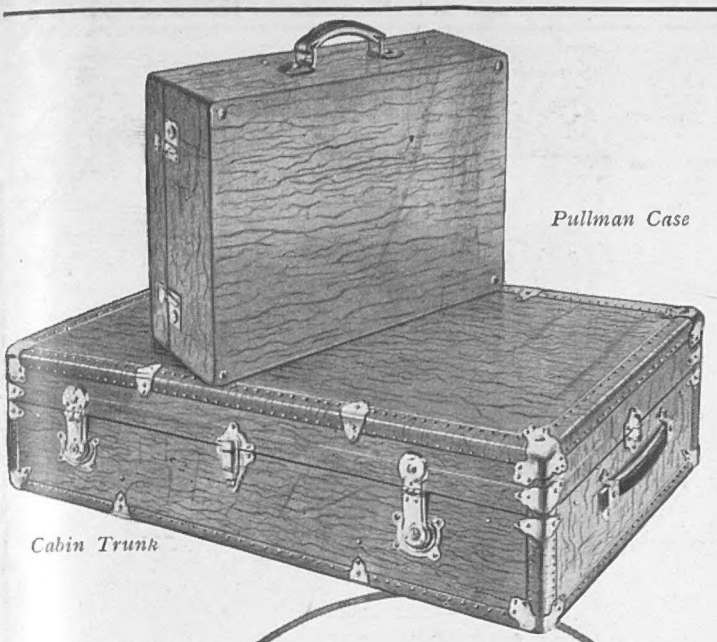

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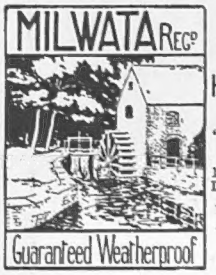

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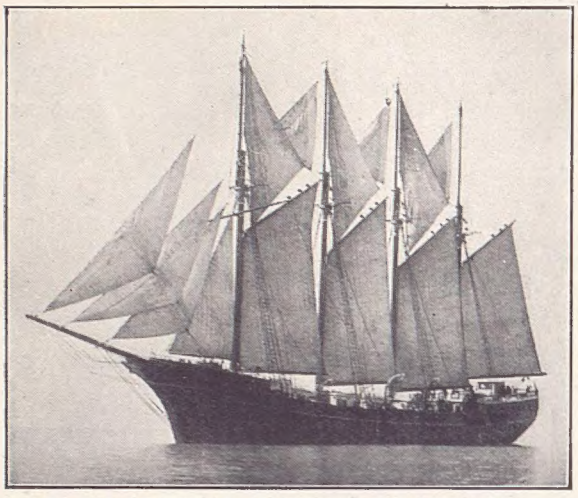

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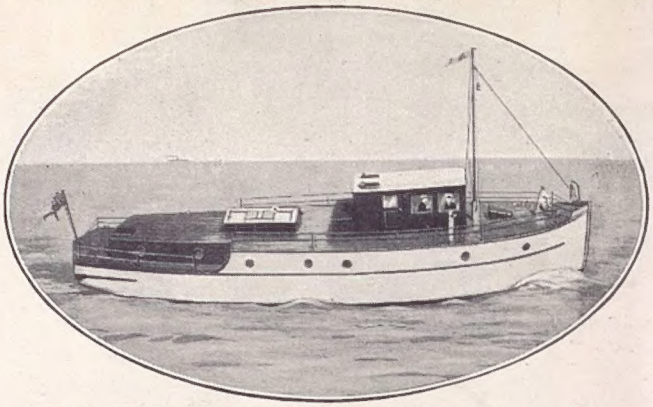

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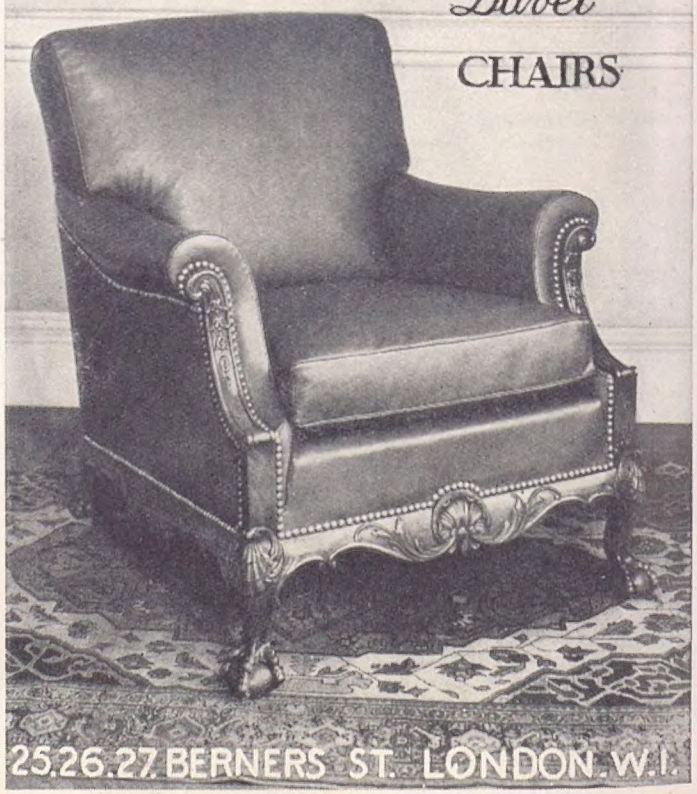

25.26.27 BERNERS ST. LONDON. W.1.

"On the table, among the crumbs, was a pile of crystal beads, remnants of the spray of jewelled flowers. That, in my remembrance, is the first motif in the history of MEIN SCHATZ."

* * *

"I waited while she slipped away to put on her hat. I let her catch my arm and lead me. I went. My pen, which she had taken, was left with my manuscript on the chair beside the stove.
"That evening, after dinner, when I came to look for it, it was on the floor and (I have no idea how) broken. The ink that had run out of it had dried. I can still see the fragments of that pen, broken, lying on the uneven boards in the middle of a stain of dried ink.
That picture is another motif in the history of MEIN SCHATZ.

* * *

There is a third, a fourth and a last motif in this enthralling short story—MEIN SCHATZ by Geoffrey Moss.

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"WHAT MAKES A PLAY SUCCEED" by Ruth Teazle
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